THE Modern Priscilla

Home Needlework and Everyday Housekeeping

June, 1917

15 Cents

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And I'll give you something to make you wise."

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THE MODERN PRISCILLA

With which is combined "Home Needlework Magazine" and "Everyday Housekeeping"

WILLIAM N. HARTSHORN, President. HENRY W. NEWHALL, General Manager.
ARTHUR J. CROCKETT, Adv. Director. CHARLES B. MARBLE, Asst. General Mgr.

Announcement—Home Needlework Patterns

Many beautiful designs have been published in *Home Needlework Magazine*, and those who have kept files of this publication will be glad to know that patterns and materials for *Home Needlework* designs can be secured from The Priscilla Publishing Company, 85 Broad Street, Boston, Mass.

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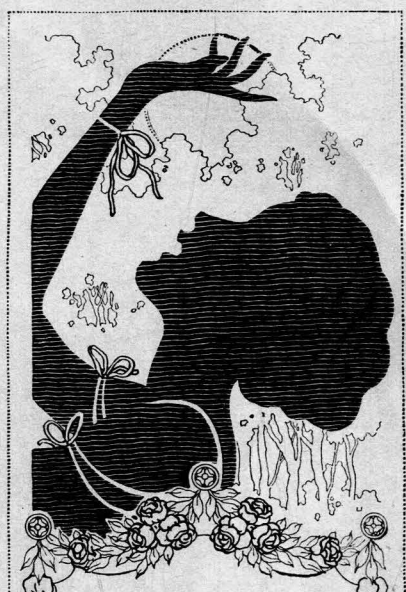

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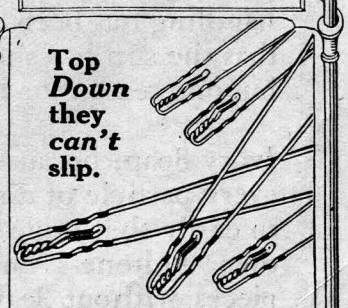

We guarantee the reliability of every advertisement in THE PRISCILLA.

THERE are white clothes that are really white and there are white clothes of the same material that *seem* white until placed beside perfectly laundered garments. Assuming that the handling has been equally good in both cases and that the sun has shone the same on both, there is but one reason for the difference in color—*the soap.*

Ivory Soap, because of its rich thick suds, removes every particle of dirt from white clothes. It rinses so easily that none of it remains in the fabric. Its own whiteness enables it to wash the snowiest pieces without leaving even a suggestion of discoloration. And, most important, it is so pure and mild that it permits this thorough washing of the most delicate linens, silks, laces, and all other dainty materials without affecting the weave or finish in the slightest degree.

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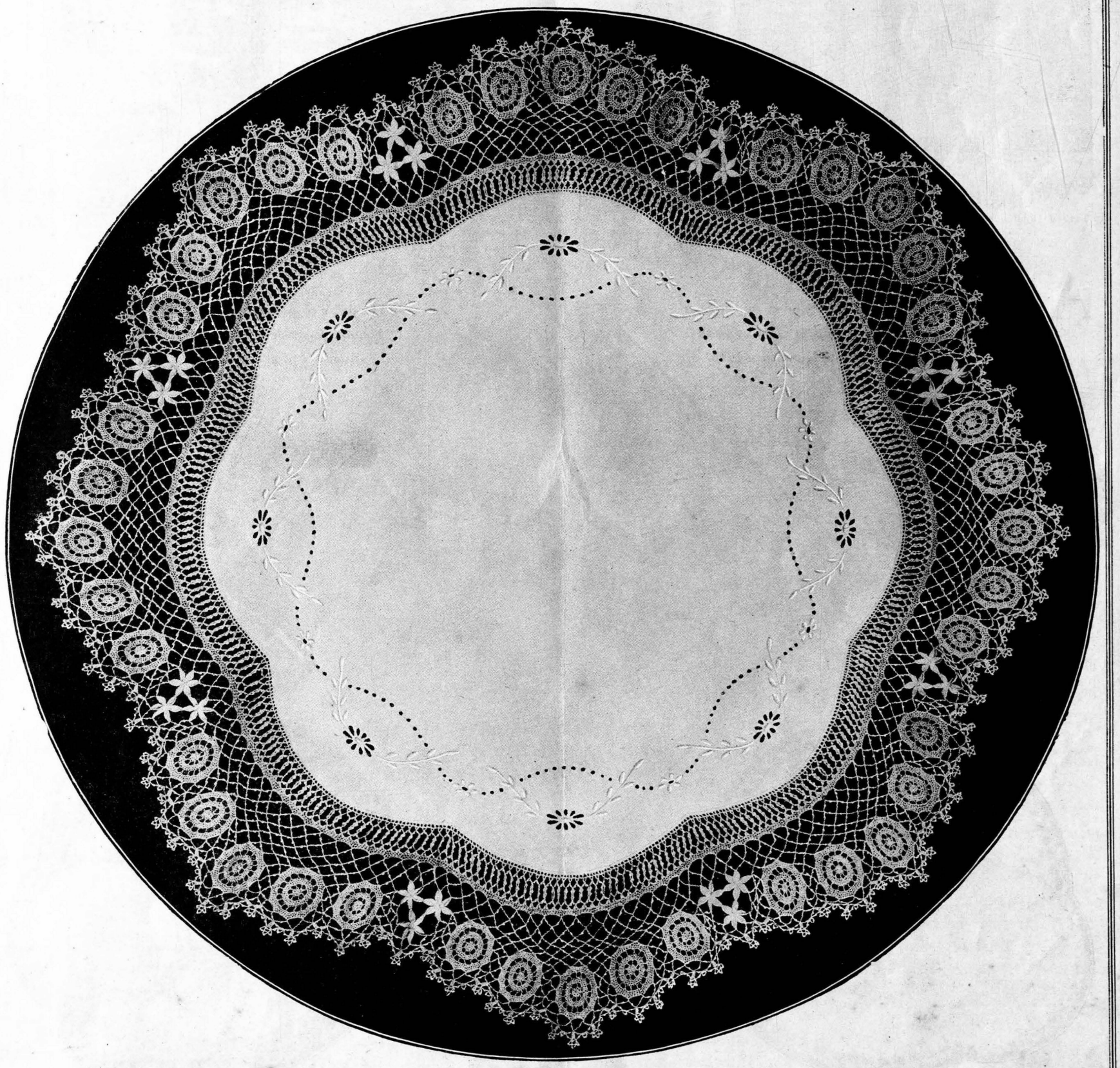
THE MODERN PRISCILLA

Vol. XXXI No. 4 Boston, Mass., June, 1917 15 Cents per Copy

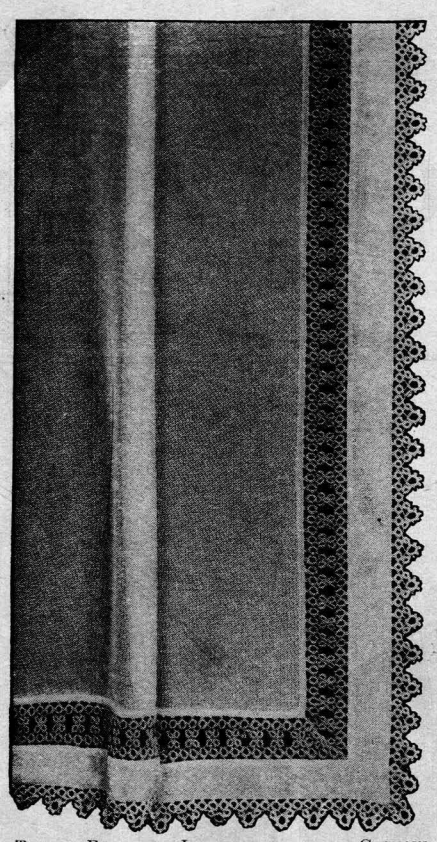
Luncheon Cloth in Embroidery and Crochet

By Mrs. J. C. Burruss

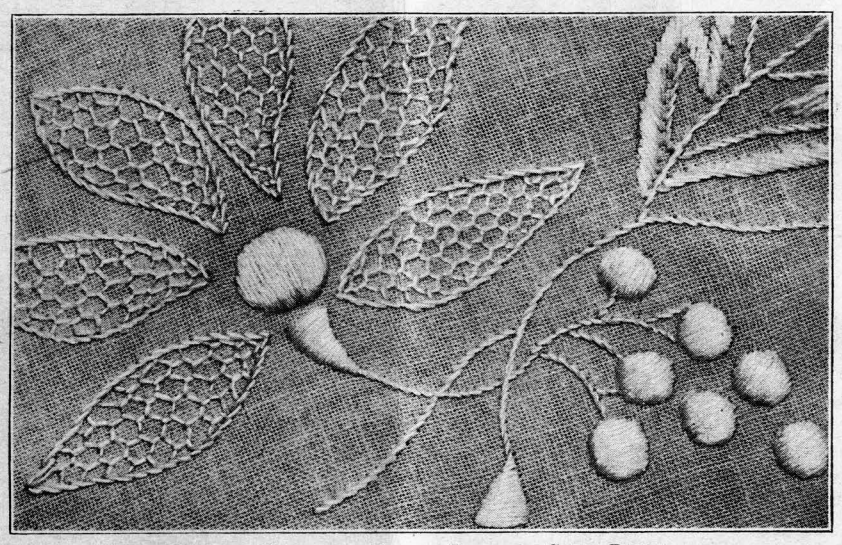


No. 17-6-1. The linen centre is about 36 inches across and the lace about 9 inches wide, making entire cloth about 54 inches. The embroidery is the familiar French and eyelet, and full directions for crocheting the edge are given on page 15.

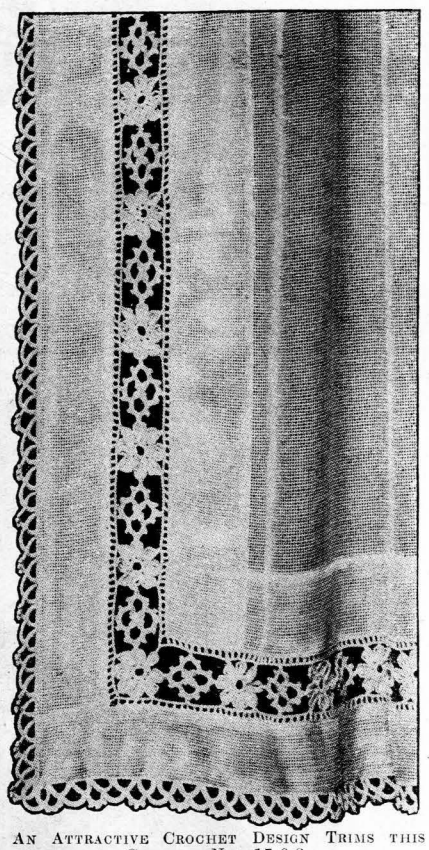
The Shuttle and Hook and Incidentally the Needle



TATTED EDGE AND INSERTION FOR THE CURTAIN No. 17-6-2
By Mrs. J. L. Babcock



DETAIL OF EMBROIDERY USED ON LUNCHEON CLOTH BELOW
See Diagram of Honeycomb Stitch on page 18



AN ATTRACTIVE CROCHET DESIGN TRIMS THIS CURTAIN No. 17-6-3
By Anna Thoreson

ABBREVIATIONS USED IN TATTING. — *Ring* (r); *chain* (ch); *double stitch* (d s); *picot* (p).

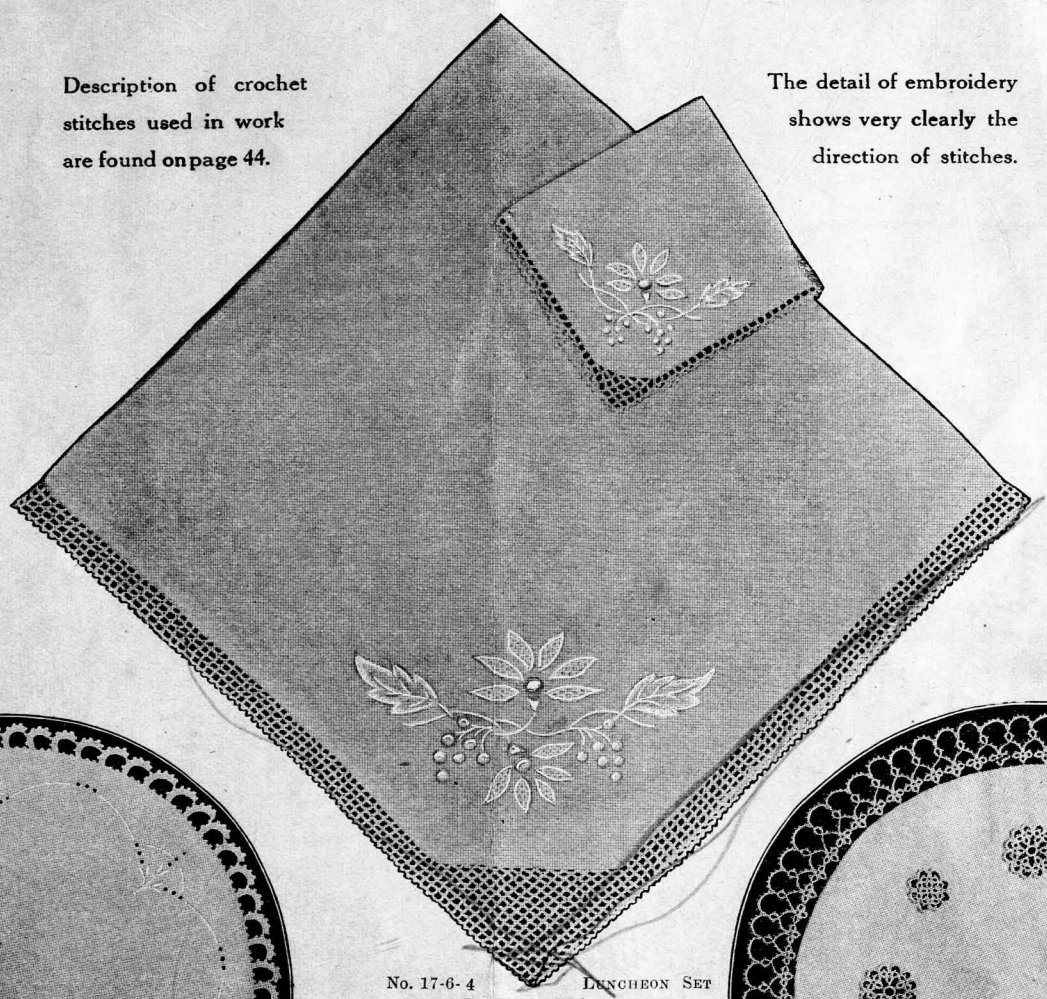
Curtain No. 17-6-2

Use No. 10 crochet cotton.

INSERTION. — * Large r (l r) (3 d s, p) 3 times, 3 d s, close; small r (sm r), 5 d s, p, 5 d s, close; r 3 d s, join side p of 1st r, (3 d s, p) twice, 3 d s, close; repeat sm r, joining p to p of 1st sm r; repeat from * for desired length, which is one-half of insertion. Make opposite side in same way, joining 2 sm r's to 2 sm r's of 1st half, making a group of 4 sm r's together.

EDGE.—* *1st r*—(3 d s, p) 3 times, 3 d s, close. *2d r*—5 d s, p, 5 d s, close; *3d r* — 3 d s, join side p of 1st r, (3 d s, p) twice, 3 d s, close; *4th r*—3 d s, join p of 2d r, (3 d s, p) 5 times, 3 d s, close; *5th r*—3 d s, join side p of 3d r, (3 d s, p) twice, 3 d s, close; *6th r*—5 d s, join last p of 4th r, 5 d s, close; repeat from *.

Description of crochet stitches used in work are found on page 44.



No. 17-6-4 LUNCHEON SET
By Laura Weber

The detail of embroidery shows very clearly the direction of stitches.

Curtain No. 17-6-3

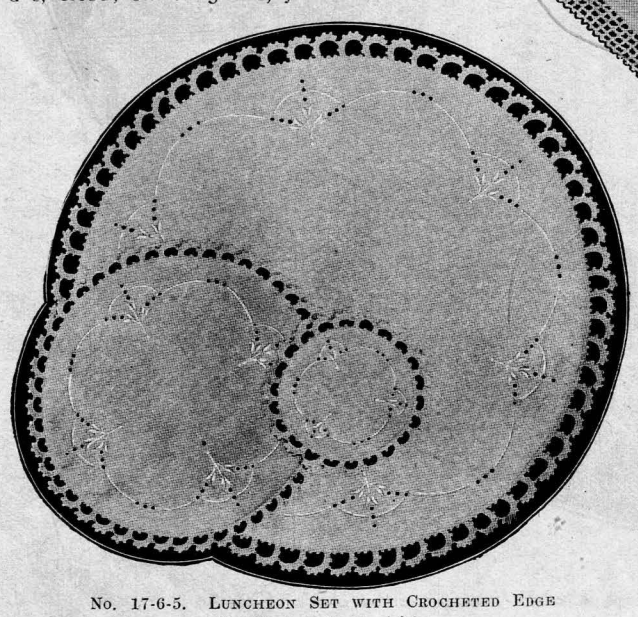
Use No. 10 crochet cotton.

FLOWER MEDALLION.—Chain 10, join with sl st. *1st row* — 16 d in ring. *2d row*—sl st to 2d d, ch 6, 3 l t in same d, ch 6, sl st in same d. This forms a petal. Repeat around, making 8 petals in all, one in every other d. Fasten off neatly.

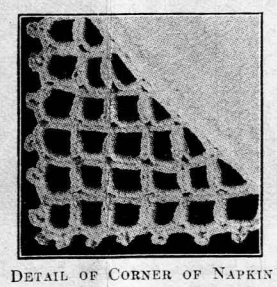
MEDALLION No. 2. — Chain 5, 2 d t in 1st ch, keeping last st of each d t on hook, and working them all off together (ch 10, group of 3 d t in same st) 3 times, ch 10, sl st into 1st ch. *2d row*—(3 d, p of 3 ch) 3 times, 3 d in each ch of 10. Fasten off.

TO JOIN. — Sew medallions alternately together, joining middle p of No. 2 to middle of petal of No. 1 until you have required length. *1st row* — Join thread to centre

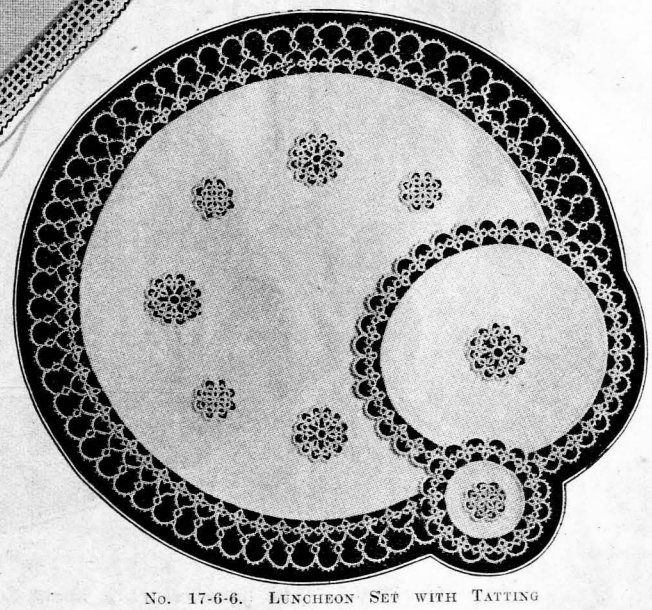
[CONCLUDED ON PAGE 18]



No. 17-6-5. LUNCHEON SET WITH CROCHETED EDGE
By Virginia S. Fendrick



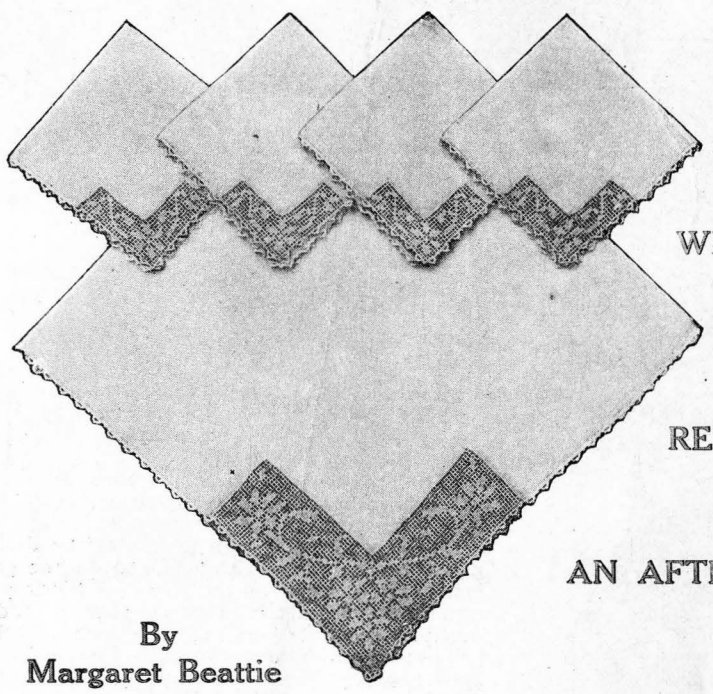
DETAIL OF CORNER OF NAPKIN



No. 17-6-6. LUNCHEON SET WITH TATTING
By Lois Fornance

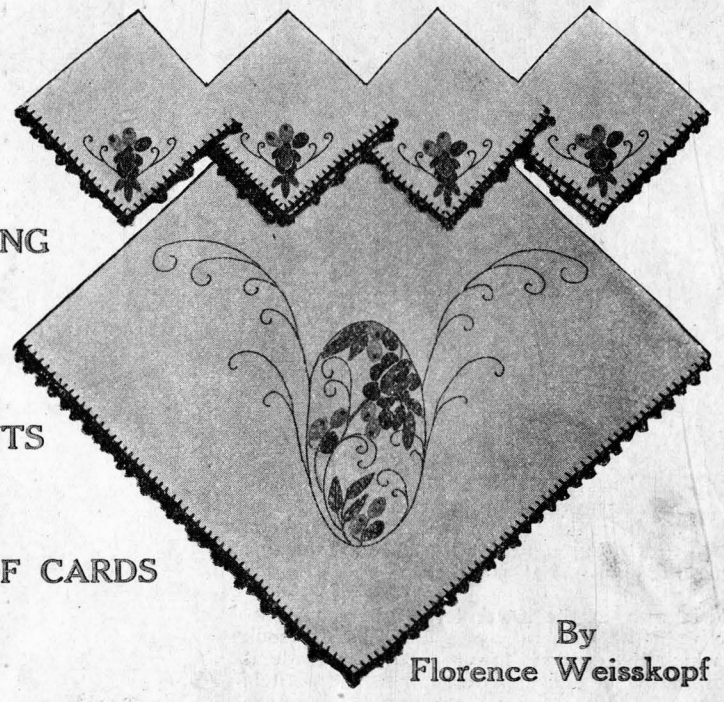
FOR DESCRIPTION OF PATTERNS SHOWN ON THIS PAGE, SEE PAGE 18

Linens Which May Be Used When the Club Meets at Your House



WHEN SERVING
TEA
OR
REFRESHMENTS
AFTER
AN AFTERNOON OF CARDS

By
Margaret Beattie



By
Florence Weisskopf

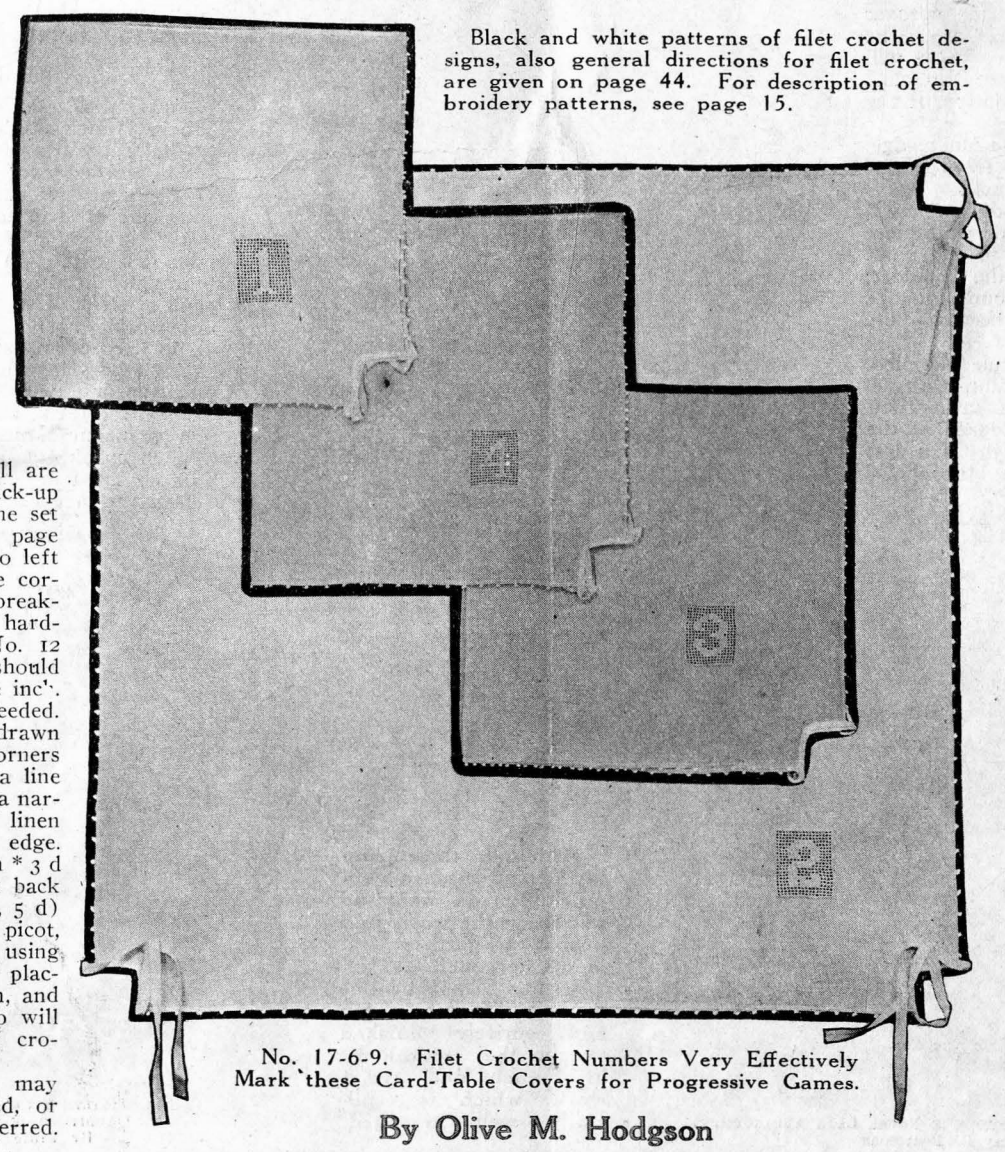
Corner Insets of Filet Crochet are Popular for Tea-cloth and Napkins. Set No. 17-6-7 at the left above is Simple and Attractive. No. 17-6-8, a Design Embroidered in Brilliant Coloring Emphasized with Black, is Strikingly Original in Design and Edge Finish, which is Crocheted.

FOR the summer hostess who entertains at cards there are shown some very interesting embroidered and crochet trimmed linens. These may be in the form of covers for the tables to be tied in place so that they will not blow about if the game should chance to be out-of-doors, or a square cloth with four napkins to match to use when serving refreshments.

Crocheted corners are a very effective means of ornamentation for tea-cloth and napkins, and being small are just the thing for a bit of pick-up work. Block patterns for the set illustrated will be found on page 44. If worked from right to left as placed on the page, these corners may be made without breaking thread. With No. 60 hard-twist crochet cotton and No. 12 steel hook the work should measure eight meshes to the inch. Five balls of cotton are needed. Square up the linen with drawn threads, place the crochet corners so that the edge comes on a line with the drawn thread, turn a narrow hem and finish edge of linen and crochet with a picot edge. Commencing at a corner with * 3 d in each of 3 sp, ch 6, catch back in 1st d, (5 d, picot of 4 ch, 5 d) over 6 ch, 3 d in next sp, picot, 3 d in sp. Repeat around, using drawn thread as a guide for placing stitches on edge of linen, and arrange so that a picot loop will finish on either side tip of crocheted corner.

Inner edges of corners may be satin-stitched, buttonholed, or whipped to the linen, as preferred.

Black and white patterns of filet crochet designs, also general directions for filet crochet, are given on page 44. For description of embroidery patterns, see page 15.



No. 17-6-9. Filet Crochet Numbers Very Effectively Mark these Card-Table Covers for Progressive Games.

By Olive M. Hodgson

THE set just above is an excellent example of the brilliant color effects and simple stitchery which are now so popular.

The fabric is heavy ivory-white linen with a crocheted edge in a coarse loosely twisted green cotton, and embroidery done with six threads of stranded cotton, excepting in the case of the outlined scrolls, for which three threads are used. If one elects to work with silk a heavier thread may be used for all. The colors are two shades of dark rose, two of green, three of purple, one of orange and black. The oval forms are worked in a buttonhole-stitch with the stitches spread so as to give a glimpse of the material in between. Four little orange French knots are placed where the stitches converge. The leaves are worked in the Cretan stitch, which is nothing but our old friend the "Feather Stitch." The roses are worked solid.

CROCHETED EDGE.—Turn a double narrow hem all the way round and baste down. *1st row*—Fasten thread into the middle of a side and ch 3, 1 d into material, catching the hem down, repeat all the way around, being careful to space it so that the corners work out nicely with 1 d, 5 ch, 1 d into each corner.

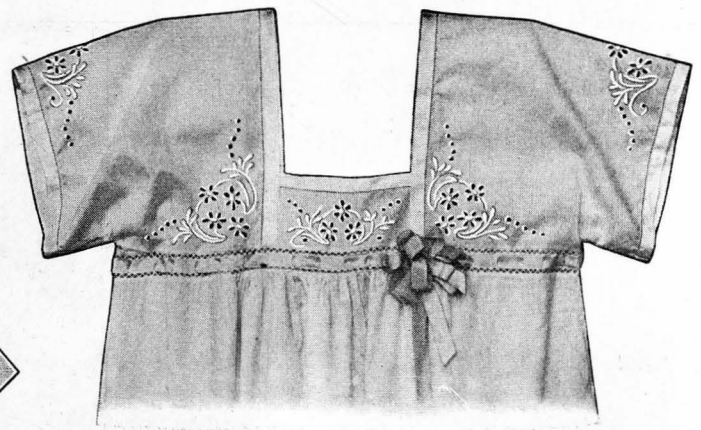
2d row—* 3 d over each of the next four ch bars and over the 5th d in the first row, a triple picot of 4 ch, 6 ch, 4 ch, repeat from *, making a picot on each corner.

CARD-TABLE COVERS. — Thirty-six-inch squares of material are used, finishing with a plain picot edge crocheted into the linen. The corners are bound with tape, the ends left for tying. In order to make the insets about 2 inches, meshes should run 8 to the inch.

Designs of Unusual Daintiness and Simplicity Applied to Equally Attractive Gowns

No. 17-6-10. Simple Kimono Gown Embroidered in Back as Well as in Front

Detail of No. 17-6-12



No. 17-6-11. A Made-up Gown of Fine Nainsook Embroidered in a French and Eyelet Design

UNDERGARMENTS that are dainty and pretty are as acceptable a gift as one can make to any woman, for no one ever has too large a supply to welcome something more if it is practical and in good taste.

The gown in the lower left corner is as attractive as a gown may be. The fine nainsook of which the straight lower portion is made is embroidered in a fine pattern all in satin-stitch, except the tiny flower centres, which are eyelets. The patch pocket, with its bit of embroidery and lace edge, is a quaintly distinctive feature.

Shadow lace, five inches wide, forms the yoke and sleeves. The method of making this portion is quite original and very simple. Instead of making separate sleeves, the lace is carried straight across the back, under the arms, up over the shoulders and down again to meet the straight part in the back. About two yards will be used up in this way. The ends are attached to the back, thus forming the foundation of the sleeve.

There will be extra fulness on the inner edge, around the shoulder and under the front of the arm, that should be laid in pinch tucks.

A second length of lace is sewed into each sleeve edge straight, and the front or yoke piece is curved outward at the ends to fit the inner edge of the part that goes over the shoulder.

If the first strip is carried around on the figure as suggested, the idea will become quite clear to the worker.

In the upper left corner is a simple one-piece kimono gown, embroidered in a daintily attractive pattern, developed entirely in satin-stitch. Unlike many, this gown is embroidered in the back as well as the front, although in a less elaborate pattern. All edges are buttonholed and the ribbon run through eyelets serves as a finish rather than a draw-string, since the neck fits smoothly.

No. 17-6-12
Combining Crochet and Embroidery
By Martha H. Stuart

Filet crochet and a simple embroidery design in color are attractively combined on the garment in the centre of the page. A block pattern of the crochet is given on page 44, and a detail of the embroidery appears above; basket yellow; flowers blue with yellow centres; leaves green; scallops blue. The beading with edge on filet inserts is made as follows: *1st row* — 2 l t in 1st space, * ch 8, skip 2 sp, 2 l t in next sp. Repeat from * across. *2d row* — * In 1st sp make 4 groups of 2 l t with 2 ch, 4-ch picot, 2 ch between, ch 2, d in next sp, ch 2. Repeat from * across.

A gown with a yoke of Maltese crochet has the sleeves edged with the same lace and is delicately embroidered below the yoke in a fine pattern of French embroidery.

Crocheted Yoke

Materials. — Number 40 cotton, No. 8 steel hook, ¾-inch staple, and small bone hook.

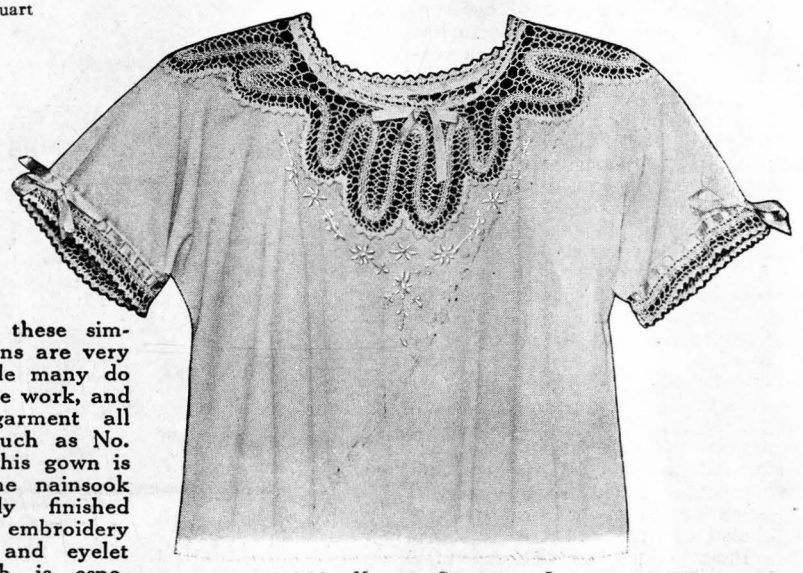
Make 4 yards of sl st Maltese in which a sl st is worked over every loop (l) on staple.

Begin at first end made, and interlace l's on one side of strip as follows: Insert hook *from back* through 4 l's, draw the last two through the first two, * take up two more, and draw through those on hook. Repeat from * to end of strip. Use small bone hook for this part of work. Fasten a small safety-pin into last l, to keep from raveling back.

1st row—Have 1 of working thread on hook, pick up first two double-thread l's on strip, and sl st over them, ch 10, ** (1 t into next 2 l's, ch 7) 9 times (tms); 1 t in 2 l's, ch 5, 1 t in 2 l's, ch 2, take up 10 l's on hook and sl st over all, ch 2, 1 t in next 2 l's, ch 2, sl st over 5 ch, ch 2, 1 t in 2 l's, (ch 3, [concluded on page 17]

No. 17-6-13. This Gown Shows a Novel Lace Arrangement
By Emma L. Boardman

Although these simply cut gowns are very quickly made many do not enjoy the work, and prefer a garment all made up, such as No. 17-6-11. This gown is made of fine nainsook and entirely finished except the embroidery in French and eyelet work, which is especially well arranged.

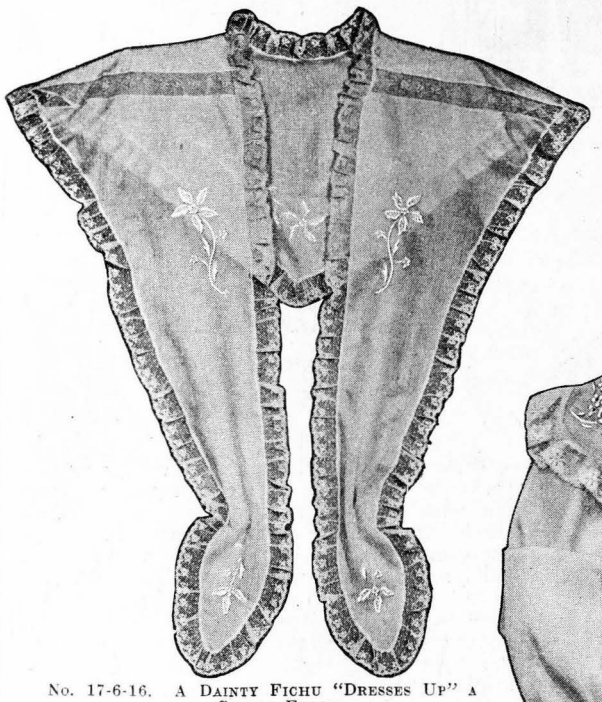


No. 17-6-14. Maltese Crochet is Improved by the Addition of Embroidery
By Lillie A. Parks

For Description of Patterns shown on this page, see page 18

Smart Dress

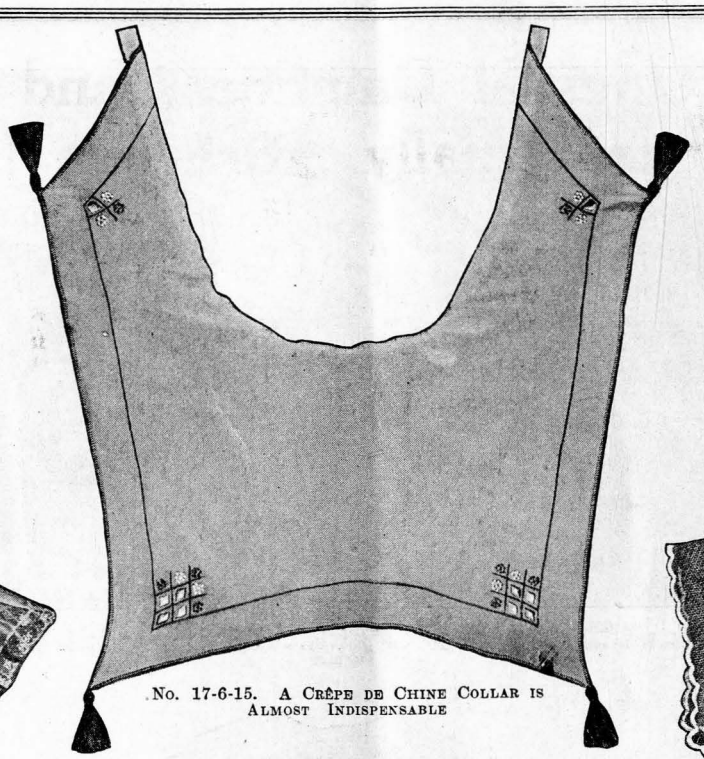
HAND-EMBROIDERIES WHICH GIVE A PERSONAL TOUCH



No. 17-6-16. A Dainty Fichu "Dresses Up" a Simple Frock

THE above fichu is made of thin cotton lawn and will add an attractive finish to a summer dress. The design is embroidered, as shown in the detail below, all satin-stitch except for one-half of each petal of the flowers, which is in seed-stitch. The front and back sections are finished on the edges with a narrow hem and joined on the shoulders with dainty insertion. The lace edge, which matches the insertion, is sewed on slightly full.

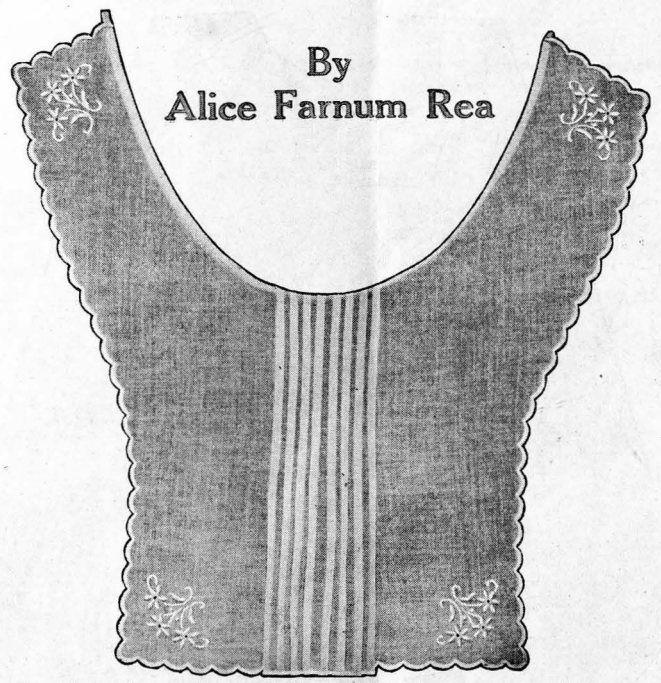
A collar at the top of the page is of white crêpe de Chine, embroidered in light pink, blue, and green silk. The detail in the lower right corner helps to give a clearer idea of the design. Flowers are worked in pink and blue French knots, diamond-shaped motifs in pink and blue satin-stitch, and lines are embroidered in green outline, and the edge in green loose buttonhole-stitch. The easiest way to work the edge is first to take up a very small tuck on the blue stamping line at the edge, baste it down, then work a fine blanket-stitch or loose buttonhole over the tuck. The green silk tassels on the corners are made of the same material as the lines and edge. Wind the silk over a card the desired length, slip out the card, and wrap with silk one-quarter of an inch down. Buttonhole a little cap for the



No. 17-6-15. A Crêpe de Chine Collar is Almost Indispensable

No. 17-6-18
Lace in Combination with Fine Embroidery on Voile Makes a Handsome Waist.

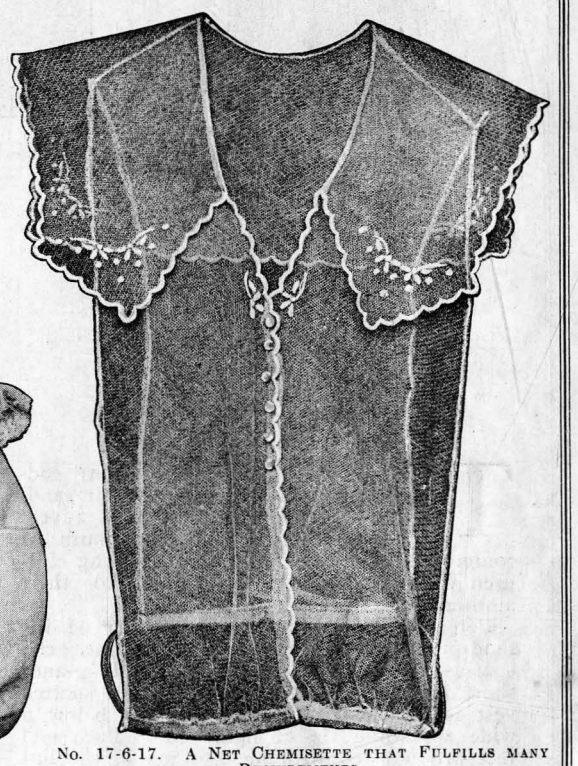
By Alice Farnum Rea



No. 17-6-19. A Deep Collar of fine lawn is suitable to wear with any kind of dress, be it silk, linen, or cotton. A captivating feature of this collar is the group of tucks which are stitched only half way, then fall in plaits.

Accessories

IN SIMPLE DESIGNS AND MOTIFS EASY TO DEVELOP

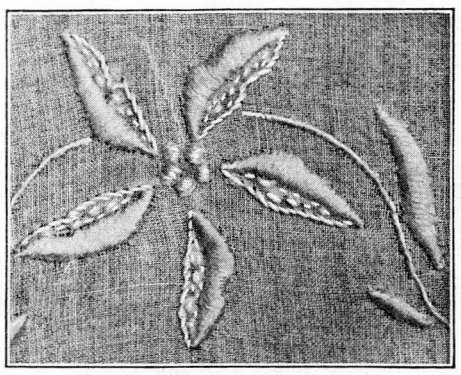


No. 17-6-17. A Net Chemisette that Fulfills Many Requirements

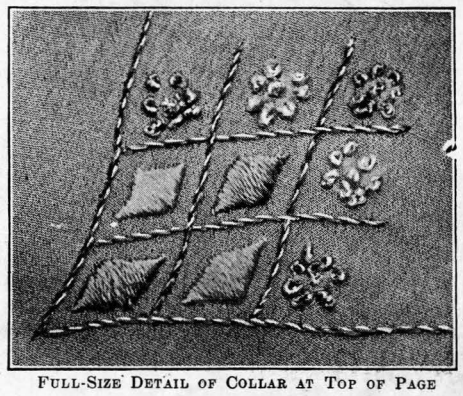
top as in relief stitch, then cut the long end.

Fine voile is used for the waist in the centre of the page. All the design is worked in satin-stitch except the stems, which are outline, and the centres of the small flowers, which are eyelet. One might think that an eyelet on voile would be difficult to work, but by going around the circle with the cotton twice and then punching the eyelet, it will not be hard to do. There is a deep point in the back of the collar. Lace insertion is sewed on the stamping line so the centre of the insertion comes on the line, then stitch on both edges. Cut away the cloth and turn back a very narrow hem. Edges of the collar and cuffs have a very narrow rolled hem, and the lace is fulled a little as it is sewed on.

Below is a collar in one of the most popular shapes and one that is easily made. It is stamped on a fine quality of cotton lawn, and eight small tucks in the back are indicated on the pattern. They measure when finished a little over one-eighth of an inch. Four turn to the right and four to the left. They are stitched about four and one-half inches down and pressed the remaining length.



Full-Size Detail of Fichu Above

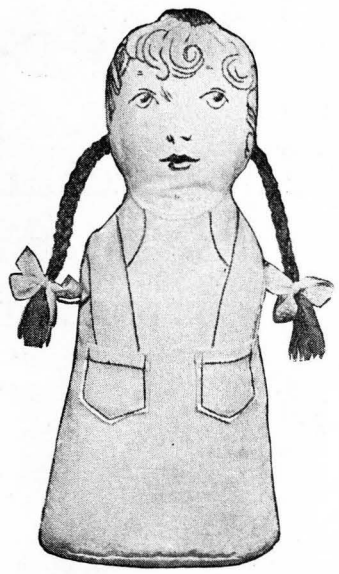


Full-Size Detail of Collar at Top of Page

For Description of Patterns shown on this page, see page 21

No. 17-6-20. PETER RABBIT

"When I was down beside the sea A wooden spade they gave to me To dig the sandy shore.
My holes were empty like a cup. In every hole the sea came up, Till it could come no more."
R. L. Stevenson



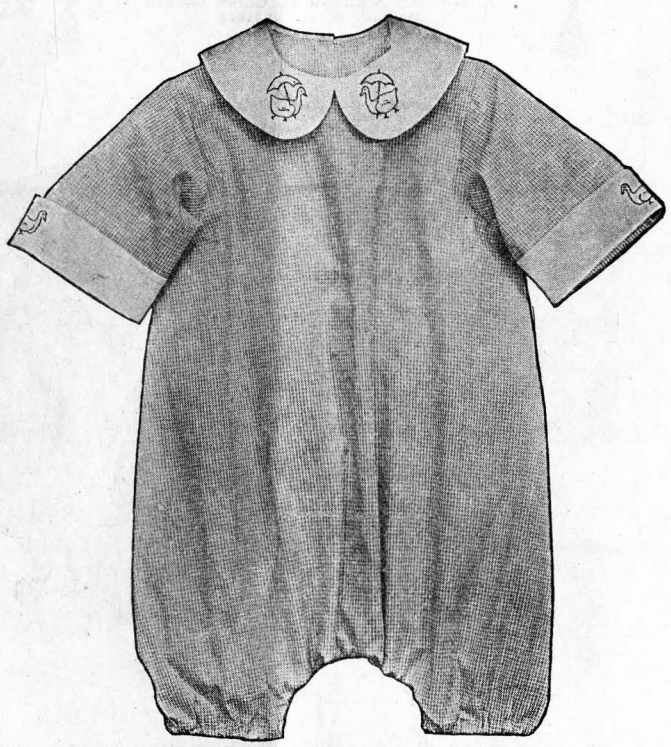
No. 17-6-21. POLLY PIGTAILS

Attractive Play-Time Garments

THERE have been ever so many cuddlies and stuffed animal toys, but sand-pile toys were an important advent in playland. They spell hours of contented healthful enjoyment for young children and consequent relaxation to their mothers.

Peter Rabbit is the oldest member of the sand-pile family. He is white of course. His coat is edged about with green in long-and-short buttonhole-stitches, and the red-spotted vest is fastened with black buttons below a wide spreading tie of light blue. Face and feet are worked with pink to match the lining of his long ears. A small brass ring is securely sewed into the lower part of each ear before it is set into the seam, through which Baby pours the sand. If a small funnel is used the rabbit can be filled more quickly, and then it amuses the child just as much to see the sand pour from both ears as it is emptied again.

Polly Pigtails is a more recent arrival. She is made of blue chambray except the face, which is white, and the yellow hair extends in long braids of loose-twisted cotton tied with blue ribbon which are sewed into the seams at the side. The top of Polly's head is like a bag, where two more braided strands form draw-strings which can be pulled up closely to form the shape of the head when the doll is filled with sand. The face portion is buttonholed onto the body with white. Mouth and nose are worked with red and Polly's eyes are blue. Pockets and arms are outlined with blue.



No. 17-6-22. A ROMPER OF PINK OR BLUE CHECKED GINGHAM WITH CUFFS AND COLLAR OF WHITE

No. 17-6-23. PIQUÉ HAT

A wide sloping rim on this hat protects the face beneath. It is an attractively childish model and can be supplied made up. The bow stamped on pique has the edges buttonholed in white, and pink dots are outlined with black.

No. 17-6-24. AN APRON OF CHAMBRAY BOUND WITH WHITE

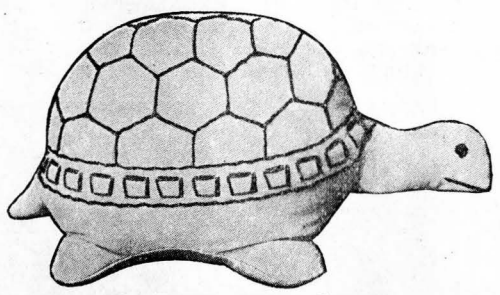
And New Sand-Pile Toys

Tommy Turtle, with his usual moderation, is the very last arrival. He is made of stout tan cloth and outlined with brown. A single stitch can be made to form each side of the octagonal spaces, but simple outline-stitch will probably be more serviceable. Each side of the small squares around the edge of the shell is a single stitch of yellow, and there is another stitch of light green inside of this at the upper and right-hand sides. Eyes are bright red.

When Baby fares forth to the shore with her oddly assorted playmates, she will need to be fittingly clothed. A romper suit of fine checked pink or blue gingham with collar and cuffs embroidered in a corresponding color and a hat of piqué with a wide sloping brim to protect eyes and face from the sun is an ideal outfit. But the sea sand is really a very clean sort of playmate, and an ample apron of chambray like the one at the bottom of the page will be sufficient protection for a morning dress of gingham.

The apron is supplied in pink or blue chambray all made up and bound with white tape. The bear is stamped on white cloth and is to be appliquéd on to the apron with black outline stitch after edges are turned in along the stamping line.

The romper also is supplied made up in either pink or blue checked gingham with the embroidery design stamped on the white collar and cuffs. Surely the spectacle of Mrs. Duck with a sun umbrella over her head will be equally delightful to two-year-olds of either sex. The romper is made in six months, one and two year sizes.

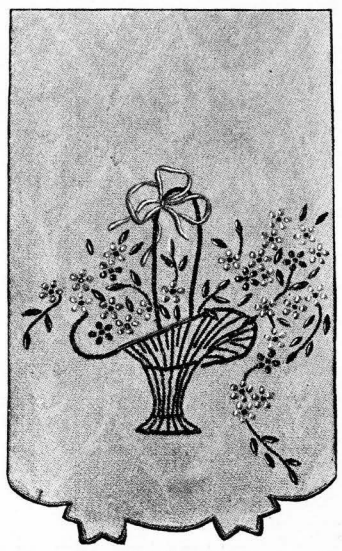


No. 17-6-25. TOMMY TURTLE

A small brass ring is securely buttonholed into the centre of the back of this turtle, and the cloth cut away underneath so that the funnel can be inserted in the ring and the animal quickly filled with sand.

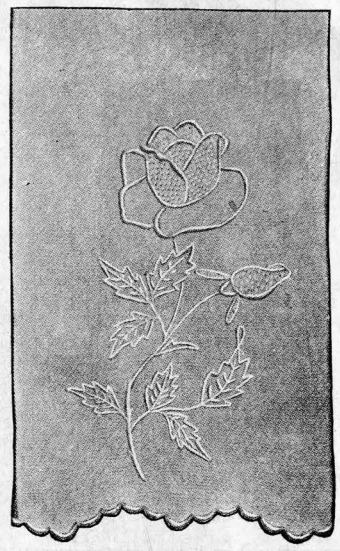
FOR DESCRIPTION OF PATTERNS SHOWN ON THIS PAGE, SEE PAGE 21

Towels for the Bride's Linen Chest



No. 17-6-26. Towel

No. 17-6-27. Towel Case in all White



No. 17-6-28. Towel

AMONG the important items for the bride's chest are towels of all kinds. It may be possible to have an overabundance of towels, but did you ever know a household that did? They are also among the items that are less likely to be received as gifts. The collection on this page may offer suggestions for showers or other occasions requiring gifts.

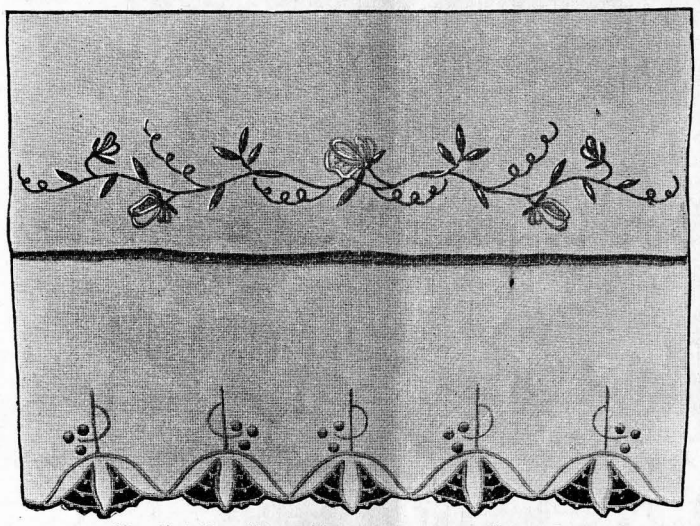
In the upper left corner is a large huckaback towel elaborately embroidered with pink and red blossoms in a light brown basket. Flower centres are yellow and leaves green. All of the work is in padded satin-stitch, and the unusual shaped scallops on the edge are buttonholed with the medium shade of pink.

A large rose spray all in white is embroidered on the towel in the opposite corner. Both flowers and leaves are worked on the outer edge with heavily padded satin outline. Inner petals of the rose are filled in with small satin-stitch dots, and veins of leaves are in satin outline.

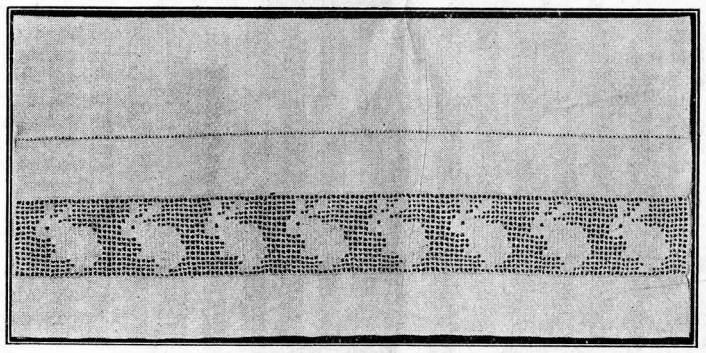
Pink sweet peas with green leaves and tendrils are embroidered all in satin outline, except the blossoms, which are worked in the same way as the rose on the towel above. Ends of the towel are buttonholed with green and a narrow edge finish of pink crocheted onto it.

Pink edge: Join thread to edge of towel, chain 5, t in 1st stitch of buttonholing, ch 2, skip 3, (t, ch 2, t) in next st, repeat from * across towel end.

The size and kind of thread used for towel edges in crochet is a matter of choice, but the finished work will be more satisfactory if threads are carefully selected to compare well with the quality of huckaback used. It must always be remembered that the size of thread governs length and width of pattern.



No. 17-6-29. Towel Embroidered with Sweet Peas
No. 17-6-30. Towel of Huckaback Embroidered in Blue



No. 17-6-31. Of Damask Striped Huckaback

IN the centre is an unusually attractive design embroidered entirely in a rather dark shade of blue. Petals of the flowers are buttonholed about the edges, stems are in outline, and dots padded and worked in satin-stitch. Buttonholed bars are thrown across the space between the long flower petals to form the shape of the scallop. Three strands are run across for the foundation of these bars, and there is a picot in the centre of the two upper ones and two in the last one. After these bars are all worked the linen is cut away along the edges of the petals to which the bars are joined. Both ends are worked in the same way.

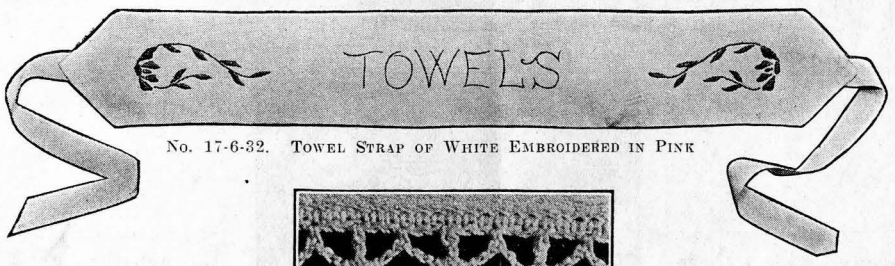
A row of bunnies in filet crochet are set in above the hem of a towel made of damask striped huckaback. There is also another hem above the lace band. A block pattern of the band is given on page 44. Number 70 thread and No. 14 hook are used.

At the bottom of the page are two towels embroidered in white satin-stitch and finished with a narrow crocheted edge. These are practical towels, easily made and not too elaborate for every-day use.

Towels that are less commonly used can be more satisfactorily kept in a case made for this purpose. At the top of the page is such a case all of white, embroidered in satin-stitch and bound about the edges with tape. Towels are slipped in at the side and the flap of the case carried up onto the top.

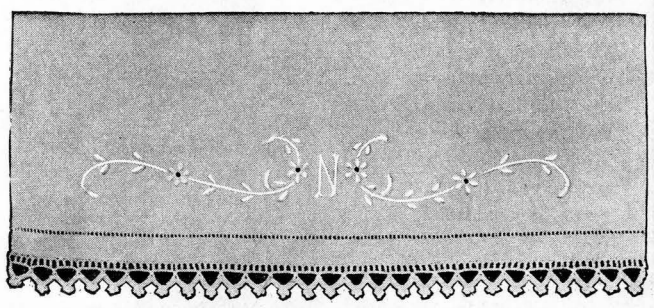
Towels in daily use can be more conveniently kept in order in the linen closet if the different sizes and kinds are tied in bundles with a towel strap. The one illustrated is of white, lined with pink sateen, and embroidered in pink and white. The bride will find these straps useful.

Directions for edge of No. 17-6-33. Chain 224 for 15-inch towel, turn, 5 d on ch, 3 picots of 4 ch, (fasten each picot so it will not look drawn up in others), 5 d on ch, skip 3 stitches, d in next 5, repeat to end of ch. Chain 7, fasten with d under 3 ch of next point; repeat to end. Top, t, ch 2, skip 2, t in next st to end.

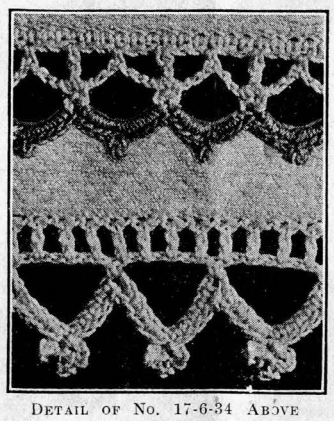


No. 17-6-32. Towel Strap of White Embroidered in Pink

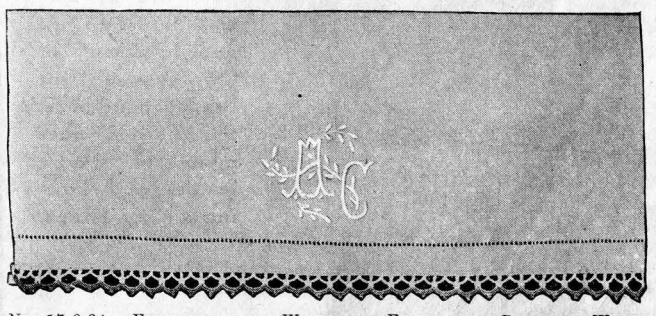
Directions for edge on No. 17-6-34. Make a ch a little longer than width of towel, d in each ch st across * ch 4, t in 3d st, ch 4, d in 3d st *, repeat to end, * ch 7, d each side of t, repeat from *. Pink edge: 5 d, p of 4 ch, 5 d under each 7-ch loop to end. Results will be better if threads are same size.



No. 17-6-33. Embroidered and Edged with White

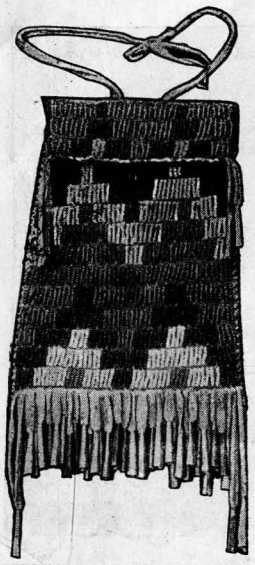


Detail of No. 17-6-34 Above
Detail of No. 17-6-33 Below



No. 17-6-34. Embroidered in White and Edged with Pink and White

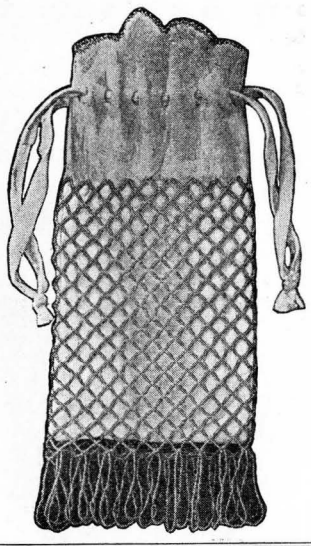
For Description of Patterns and Materials, see page 21



Beaded Bags as Made by the American Indian

An Art as Distinctive as that of the Egyptian or Japanese

By Grace M. Wedge



INDIAN handiwork and religion are alike in that they require some knowledge to appreciate their beauty and meaning. It is because the great American public lacks that knowledge that there is being allowed to pass into obscurity the only true American art.

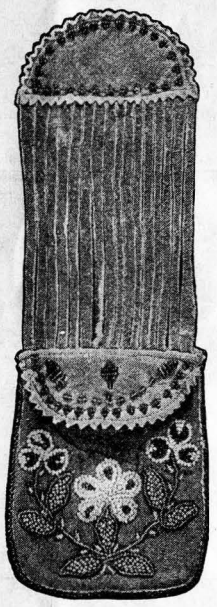
Nearly every Indian tribe possesses some handicraft peculiarly its own, be it pottery, basketry, or bead-work. One of the most highly educated Indian women once said to me, "I am a real squaw for beads." Why should she not be, are we not all more or less so?

The period is indeed short when the bead does not form some part of our adornment. The Indian woman with great skill and patience beaded her buckskin dress, her husband's shirt, and her children's garments. Her white sister has her elaborately beaded gown or blouse. Her necklace of beads, and at the moment her hand-bag of beaded leather, almost an exact counterpart of the Indian bag. So if you are looking for something unique and out of the ordinary with an exclusive design, and the Indian seldom duplicates his design, why not have a genuine Indian product to complete your costume?

The Indian woman beaded the ceremonial regalia and the elaborate dancing belts for her husband. The women of one branch of the Dakotas would bead the wedding belt for their sons. This was a belt of solid bead-work, four inches wide, and about five feet in length. The brave would put on his ceremonial blanket, fasten it with this belt, then go to the home of the maiden of his choice, and unfastening the belt put it about the girl, thus binding her to himself. This constituted the marriage ceremony.

Proud indeed would be the white woman to possess a belt of true Indian design, or as the Indian would say, "True to the medicine."

Many of the tribes make very beautiful bags, and if they could get an adequate return for their labor, would be encouraged to do better work and fashion more elaborate designs. But while one has to pay a fairly good price for bags at a trader's store, the probability is that the trader doubled his money and the Indian woman had to "trade it out" to the merchant's profit.



On the Mescalero Apache bag from New Mexico (upper left) the bell-shaped ornaments are made from tin cans, and are used by many tribes to ornament their baby cradles, and baskets as well.

A Chippewa, or more properly, Ojibway bag from Wisconsin (upper right) is of green beads except where the lines cross, and there five gold beads are inserted. This bag is lined with white buckskin. One like it is made by the Mojave Indians of Arizona, but is unlined.

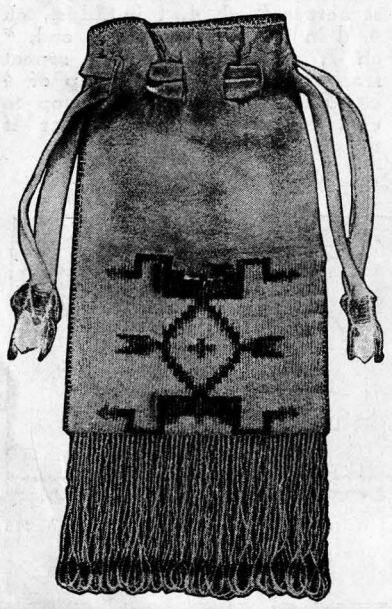
Two Cheyenne bags from Oklahoma (lower left and middle) are the most beautiful I have ever seen. They are done on heavy white buckskin. The lower part of the bags is of solid bead-work, the groundwork of iridescent beads, with the thunder-bird design done in colors. This symbol is often used.

The lower right illustration is a Fort Sill Apache bag, made by the Apaches of Geronimo's Band, who for over a quarter of a century were held prisoners of war at Fort Sill, Oklahoma. This bag is beaded on buckskin, but a cheaper bag is done on chamois-skin, as the buckskin is becoming difficult to get.

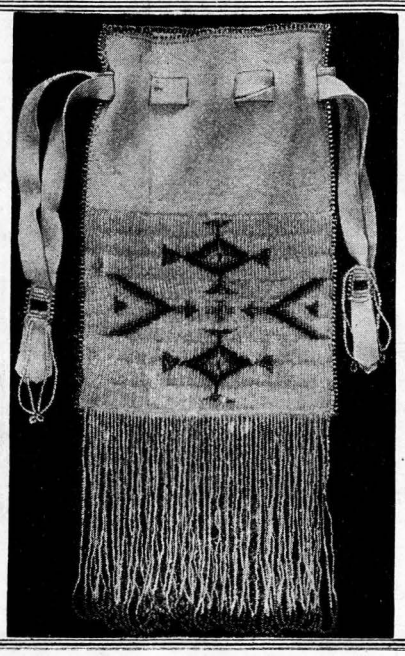
The legend that the thunder-bird descended from heaven, and that from him man sprang, is held by many tribes. The Cheyennes use sinew for stringing their beads, but use no needle, the hole through which the sinew is passed being made by a tiny awl.

The bag in the centre of the page is interesting and shows the origin of the "Miser Purse."

There is a reason for these Cheyenne bags being so well made, and of such excellent quality of material. A few years ago, a woman with a love for the Indian, and the feeling that to save his soul she must save his body as well, spoke at the Mohonk Conference. The result of her address was the raising of money to establish a Lodge, which supplies the Indian women with the necessary materials for their work, and pays them a living wage, docking the price on untidy or imperfect work, and is thus raising the standard of workmanship constantly. The Lodge collects from the many tribes baskets, pottery, and curios, and acts as a clearing-house.

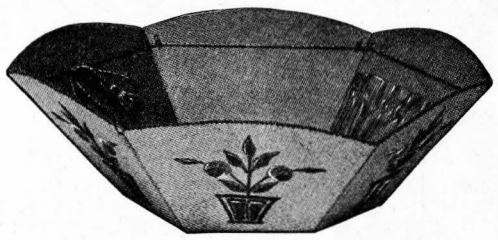


Interesting at any time, these bags are of special interest just now because of the vogue for beaded hand-bags, the newest ones made of ooze leather, and showing a deep fringe.



It is only through the interested efforts of a few persons who attend to the sale of the products of the Indians that their art is kept alive and may be preserved for future generations.

For the Woman Living in Close Quarters

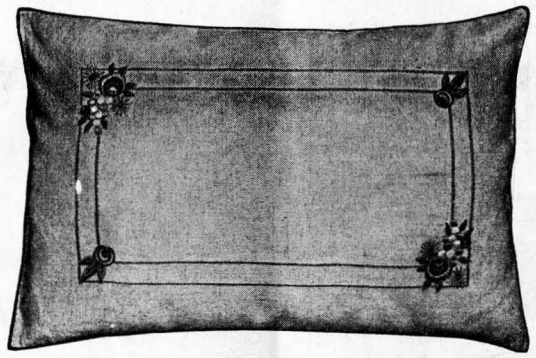


No. 17-6-35. This Work-Basket Opens Out Flat for Packing in the Trunk

IS it useful? Do I need it? Have I a place for it? These are the first questions the woman who lives in close quarters must ask herself when considering any addition to her possessions. It is far easier to eliminate than to make suitable additions. That is why the articles illustrated are of interest; they have been planned by one who knows from actual experience the limitations of living in one, two, or even three rooms.

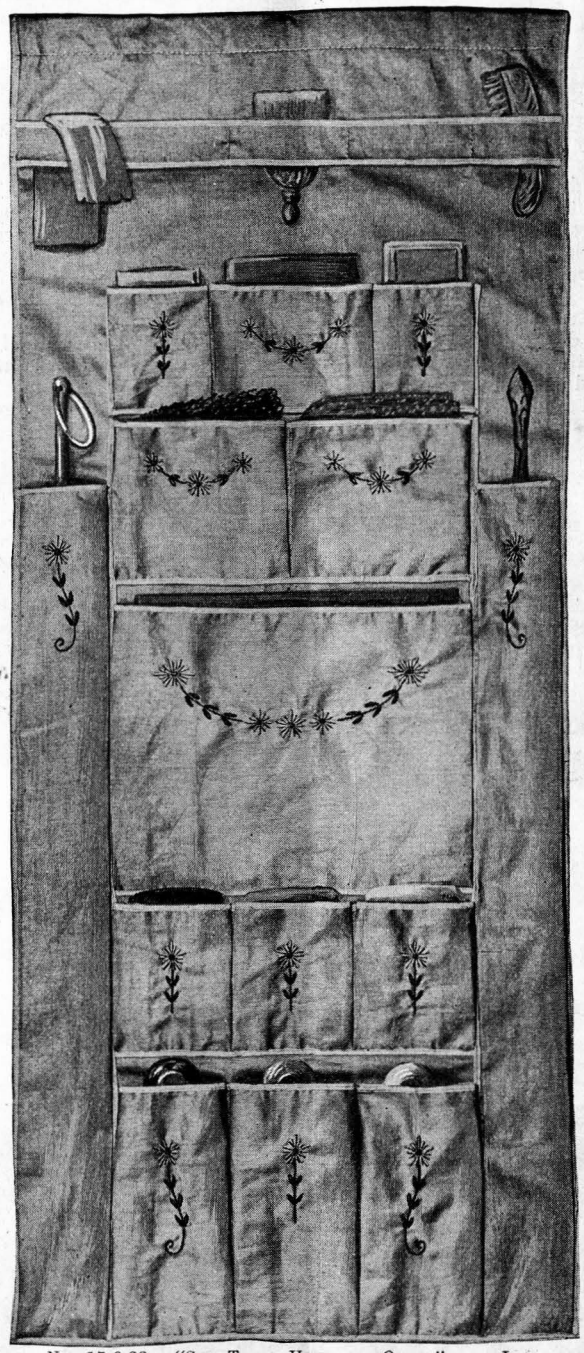
For example, in a two-room apartment she found the long wall-pocket of the greatest convenience. It hung on the inside of her closet door. It was suspended on a strong rod which ran through the top hem and held in place with push-pins along the sides and across the bottom. Black, tan, and white shoes properly treed occupied the three lowest pockets, and stockings to match were kept in those directly above. The large pocket in the centre held neatly folded wrapping paper and string, and at a convenient height two pockets contained veils, gloves, and neck scarf. One of the three pockets at the top always had in it a supply of clean handkerchiefs for every-day use. Laundry lists occupied one of the others, and lingerie ribbons and tapes the third. Clothes and hat brushes were slipped through the band at the top and a small guest-towel was kept there. Umbrella and parasol could always be found in the long side pockets.

Tan denim or Art ticking is the material used for making this wall-pocket. Each part is cut out separately, following the guide lines stamped on the material. Where pockets of the same depth are side by side, the material is cut in one piece and a machine-stitching separates them. Bind each pocket piece along its top edge with seam binding after embroidering the simple pattern in blue single-stitch flower with French knot centres of yellow, and lazy-daisy leaves with outlined stems in green. Fold plaits (indicated by arrow) at sides of pockets and baste pockets in place, matching letter on pocket pattern to letter on back piece. Lay the seam binding flat over all raw edges and stitch it on each edge to hold pockets in place and finish neatly. The band at top is bound on both edges and stitched down at intervals to form convenient loops. The whole outer edge is bound except at the top, which has a wide hem.



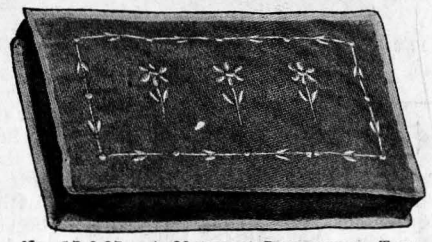
No. 17-6-36. A Tuck-In Pillow to Fill in the Hollows at the End of a Hard Day

By Lois Tolman Rice



No. 17-6-38. "Set Thine House in Order" is a Less Troublesome Command to the Woman who has this Wall Pocket on the Inside of Her Door

Articles Having a Reason for Being



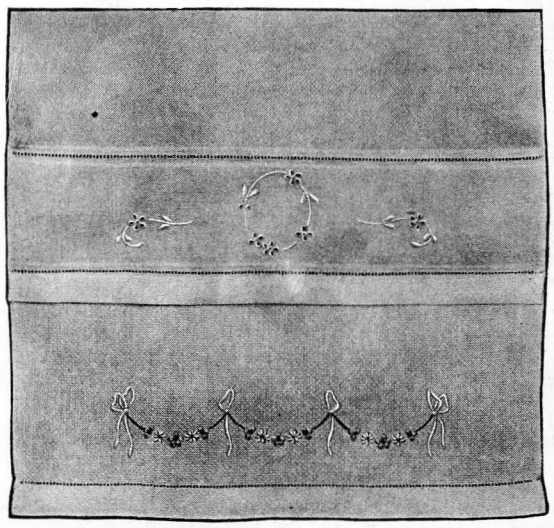
No. 17-6-37. A Mattress Pincushion, Trim-Looking and Easy to Pack

The mattress pincushion is made of pink linen embroidered in white and bound together with white bias binding tape, the lower edge at one end is bound separately to allow a flat cushion to enter.

A basket that opens flat is obviously useful. This one is made of écru linen embroidered in satin-stitch. Flowers two shades of rose, the darker shade next to a centre of dull yellow, leaves and stems soft green, flower-box outlined with green and having two large solid spots of the yellow outlined with black, a thin line of black is also carried close outside of the green outline. Use only one thread of black. The basket is lined with green soisette.

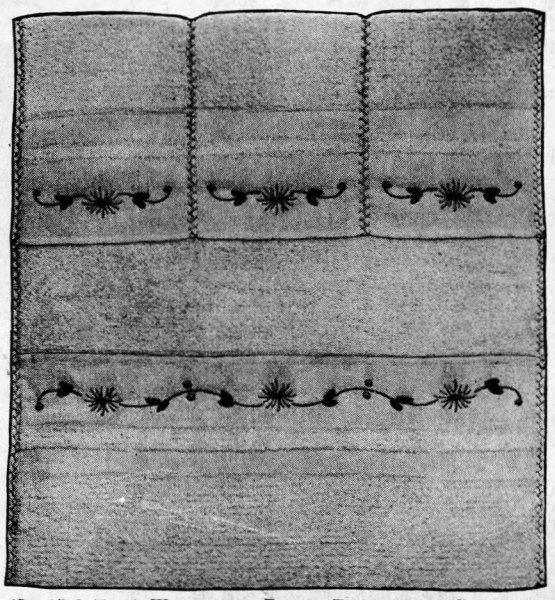
Cut by the pattern two sets of cardboard for bottom and six sides of basket (twelve pieces in all), cut embroidered linen and lining on stamped lines, cover the cardboards, whip together in pairs, then fit and whip the six finished side pieces to the six sides of base, thus fastening together but allowing sides to lie flat and unattached to each other. The top edges of sides are finished with a spaced buttonholing of heavier green thread to match, and there is a full pocket on the inside of one side piece. A cord made of the heavy green thread is run through buttonholed loops and ties the sides together in an upright position.

A diagram sent with the tuck-in pillow shows the placing of shades of rose, purple, blue, yellow, and green in a fascinating little design of flowers and fruit on écru linen. Satin-stitch, outline, and single stitch are used. This pillow may seem a luxury if room is limited, but the comfort of it offsets the necessity for finding a place in which to keep it.



No. 17-6-39. Guest Towel (Upper) All White, and No. 17-6-40, in Dainty Colors that Stand Frequent Laundering

The Toilet Case at the right is made of a bath-towel. The ends embroidered in blue and green on the plain bands are turned over and feather-stitched with blue to form pockets. Flower petals are single-stitch; centres, dots, and leaves satin; stems outline. Boil-proof colors are used here and on the guest-towel at the left, with bow-knots and single-stitch flowers of blue, other flowers pink, lines and centres green.

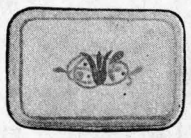


No. 17-6-41. A Woman who Boards Finds this a Convenient Case for Carrying Toilet Articles to and from the Bath

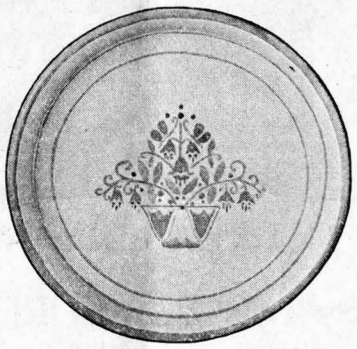
For Description of Patterns, see page 17

For Summer Use on the Veranda

No. 17-6-42. Nut Bowl with Black and White Decoration

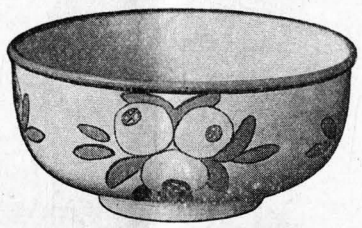


No. 17-6-43 Small Tray



No. 17-6-45. Tray for Serving Lemonade

No. 17-6-44. Tray and Coaster for Water Set



No. 17-6-46. Bowl for Fruit

FEW housekeepers are familiar with the variety of articles to be found in papier-mâché. Trays of all kinds, from the tiny coaster to the large serving-trays, and bowls of all sizes, offer a large field for decorating to the woman who is handy with the brush.

Sometimes you can buy the trays or bowls in solid colors with a gilt edge, and if you can find the desired color it is quite a saving of time because such a surface makes a good background for decoration. But if the color is not to your liking, or if the surface is marred it is only a matter of a few minutes to paint the entire background in any desired color.

The actual work of decorating papier-mâché is about the same as in painting tin or wooden ware. A few tubes of oil paints, small cans of white and black house enamel (ten-cent size), a flat brush, if you have to paint the background, and a small pointed brush for the design are the materials necessary.

A little of the white enamel is mixed with every oil paint to give brilliancy and add body to the paint, making only one painting necessary, and because enamels used in this way dry very quickly, only one color should be mixed and used at one time. After the background has been painted and allowed to dry, the design should be transferred by means of carbon paper.

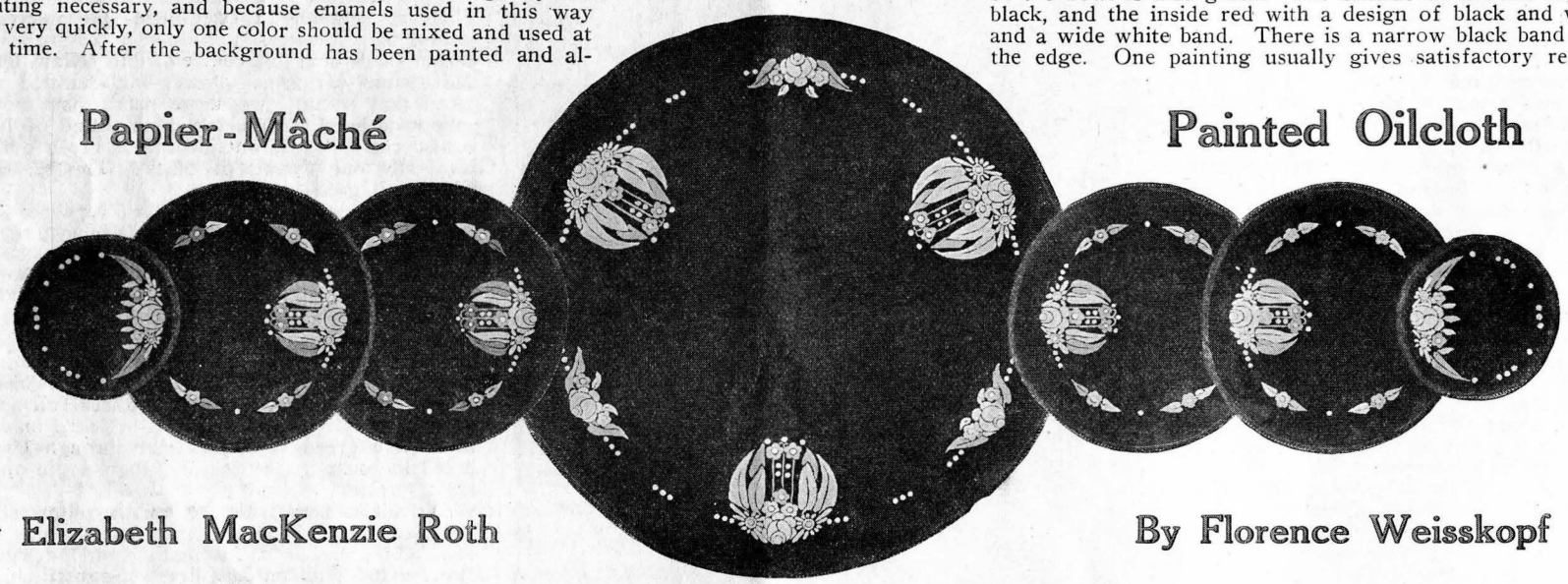
The tray and coasters for pitcher and glasses were, when purchased, white with a gilt edge. To this background the design was transferred. The body of the bird is blue, with touches of red and green on wing, legs, and bill, the stems are red, and leaves green.

The small oblong tray is also white with a floral motive of violet and green, and a narrow band of green around the bottom. The lemonade-tray has a white background, flowers of pink for the upper petals and blue for lower. The butterflies above the flowers have blue wings and pink bodies, leaves are green, and flower-bowl is pink in the largest spaces with blue and green for remaining ones. The band around the extreme edge of the tray is blue, the next green, and the inner one pink.

The fruit-bowl is decorated with apples painted in the natural colors; pink for the apples, green for the leaves with a black outline on a background of light green. The inside of the bowl is also green. The outside of the nut-bowl is black, and the inside red with a design of black and white and a wide white band. There is a narrow black band near the edge. One painting usually gives satisfactory results.

Papier-Mâché

Painted Oilcloth



No. 17-6-47. Luncheon Set of 22-Inch Centre with 10 and 6 Inch Doilies

By Elizabeth MacKenzie Roth

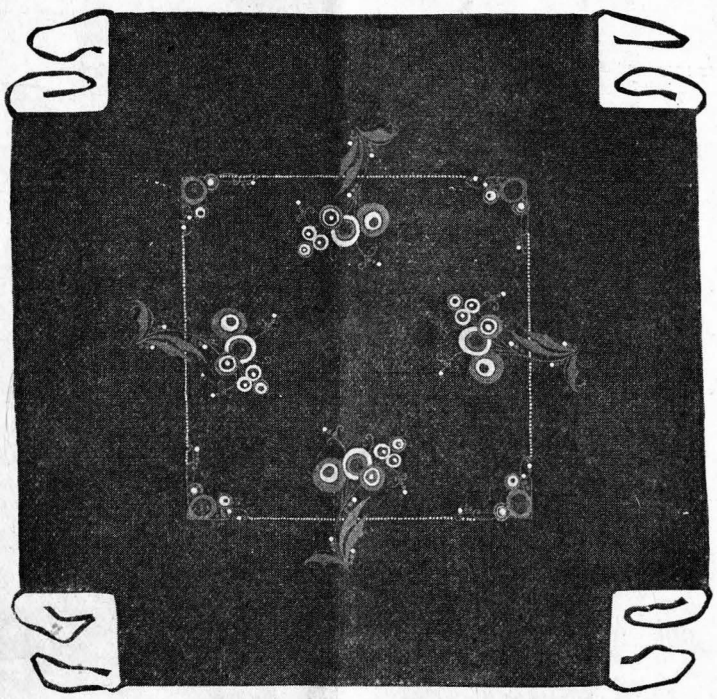
NOT the least among the fascinating fads for painted articles is painted oilcloth. The material comes one and one-half yards wide, and in the dark colors has a pebbled finish that takes paint well. The smooth finish does not work well.

Doily-set and table-cover illustrated are made of black oilcloth painted in shades of red, blue, yellow, green, and purple. The placing of colors is indicated by a diagram sent with the patterns.

Materials required are chrome yellow, emerald green, permanent red, permanent blue, mauve, and permanent white in tube oils, a small pointed camel's-hair brush, small bottle of turpentine, and a ten-cent can of white enamel house paint.

Cut the oilcloth and finish edges with binding tape or fancy braid. Place a perforated pattern of the design on the finished article, and get some one to hold it while you stamp the design with white oil paint mixed with a little turpentine. Allow the stamping to dry thoroughly.

To paint, on a large plate, thoroughly mix, separately, one and one-half inches of each color with the same amount of white. Open the enamel and stir thoroughly; take about one-half a teaspoonful onto a plate, and add enough of the mixed color to make the required shade. Paint all the spaces of one color before mixing another, as the enamel soon hardens or forms a film.



No. 17-6-48

By Florence Weisskopf

Only one painting of the entire design is necessary, and the finished work should be allowed to dry for three or four days before handling. Fill the brush with color and paint in design carefully, using plenty of paint and covering the guide lines. Keep each color separate to give the effect of a stencil. It is best to try the paint on a scrap of material first until the right consistency is discovered.

These designs may be embroidered in the same colors on linen. The doily-set is stamped on ivory-white and the table-cloth on tan Bulgarian linen. A diagram for placing colors is sent with each.

On the doily-set the work is all in satin-stitch except the large leaves which are in spaced buttonholing with stitches slanted toward the tip. Veining and stems are outlined.

On the table-cloth centres of flowers and dots are in satin-stitch; the separate rings of flowers in slightly spaced buttonholing, keeping the ridge on the line, and the leaves are filled with outlining. Follow the shape of the leaf from the outside round and round toward the centre until the entire space is filled.

Finish the table-cloth with bias binding and doily-set with a plain picot edge of white. Use No. 40 crochet cotton and a No. 11 hook; machine-stitch twice and cut edges, then crochet over stitching, making a 4-ch p about every 12th st.

For Description of Patterns, see page 17

A "High Jinks" Party for the Girl Graduate

By Martha

THE invitations should read somewhat as follows:

FACULTY BULLETIN

As a member of the graduating class you are requested to be present at the final examinations, to be held on (date) at (time) at the recitation-rooms of (name and address of hostess.)

(Signed)
PROFESSOR HY JINKS, PH. D.

The affair is held by various friends of some particular girl-graduate and is in the form of a progressive supper, where one course is held at each home. This is a particularly happy medium for a "shower" for a girl who is going away, and it has the special advantage in making the burden for each hostess very light, both as to expense and trouble of preparation. The supper can be served indoors, or on the piazza, as each hostess's accommodations and the weather conditions allow. Paper napkins are allowable, and the whole affair at each house should be carried through in as informal a manner as possible. It will add to the "scholastic" effect, if a list of the subjects for examination are printed at the left of each invitation. This list should read as follows:

1. Botany
2. Algebra
3. French
4. History
5. Latin
6. Social Science
7. Home Economics
8. Music

A full description of the various courses and "subjects" follows.

BOTANY. — At the first house, a large black sign bearing the word "Botany" leads the guests to the room where the first course of the supper is served. There they find their places by rose-decorated place-cards, and partake of the first course of the supper. This consists of fresh strawberries, serve a dozen or so of perfect, large-sized ripe berries to each guest; the hulls left on for eating from the fingers, and a tiny ramekin or butter plate of sugar on the serving plate, in which to dip the berries. The paper napkins should be flower decorated, with roses preferably. A single, perfect June rose should be laid at the place of each girl, with a small bouquet of the same at the plate of the guest of honor. If the affair is a "shower" this house is the place at which to present any gifts having a "flower" form or appropriateness. A rose sachet for lingerie, a rose-shaped pincushion, etc., would be appropriate here. Other gifts should be as appropriate as possible to the course at which they are presented.

ALGEBRA. — The guests leave the first home, and walk to the house where the second course is served. This should be fairly near the first, but it is not a good plan to have it as near as next door. The strolls from house to house in the June twilight are a part of the fun. At each house should be the sign of the "subject" for examination, and here a sign of ALGEBRA is posted over the door of the dining-room. On entering, the guests find the table wearing a severely mathematical appearance. Rulers, quadrants, etc., alternate, interspersed with ferns, for the table decorations, the place-cards each bear an algebraic problem. The course should be a tomato bisque soup, served in bouillon-cups, with a spoonful of whipped cream on top, and little breadsticks formed to look like an algebra X. This is easily arranged by using two strips of dough, when making the sticks, rolling them as thin as slate pencils, and laying in the proper form before the last rising. When baked, you will have a perfect algebra X, as the dough keeps its shape well in the baking.

FRENCH. — This course, as being rather more expensive than the others, might be shared by two hostesses, though served at only one home. Little paper dolls, cut from fashion-plates and colored, are the place-cards, and the key-note of the decorations should be ultra dainty and "Frenchy." The course consists of a plate bearing a broiled lamb chop, a tiny ramekin of creamed potato, a spoonful of French peas, a dab of jelly, and a buttered roll. Tiny silk French flags might be used for a centrepiece stuck into a vase of maidenhair fern. Paper napkins in the French colors can be bought at any favor store.

HISTORY. — Here the decorations may be in the Italian colors of red, white, and green as appropriate to Columbus. The course is a salad, showing Columbus discovering America. It is made as follows: Chill and peel cucumbers of medium size. Slice lengthwise into two parts. Remove part of the insides with a sharp knife, leaving it resembling a boat. A small slice must be cut from the bottom so that it will stand upright. This cucumber boat sails on a lettuce-leaf sea, and one of the inner leaves of lettuce, held in place by a toothpick, forms its sail. It carries a cargo of salad made of cut-up fruits mixed with a whipped cream dressing, and is manned by a tiny china doll, or toy lead soldier for "Columbus."

America is represented by a ball of cream cheese rolled in chopped peanuts that is a little ahead of the prow of the boat.

LATIN. — Here the decorations should be of royal purple, the Imperial color.

Purple iris, violets, etc., form the centrepiece, and the paper napkins are decorated with gilt crowns, which are cut out and pasted on, if napkins similarly decorated cannot be found on sale. The course is ice cream, and shows Hannibal crossing the Alps. Pistachio ice cream tinted green, with a topping of whipped cream, gives the illusion of mountains, the best of any variety, though any kind of ice cream can of course be used. A tiny lead soldier on horseback, such as can be bought at any toy store, scales this mountain. The paper napkins should bear Caesar's words, "Veni, vidi, vici," printed in gilt letters.

[CONCLUDED ON PAGE 21]

NOTE.—*If you need any further help in planning this month's party, write to "Martha," enclosing a stamped, addressed envelope, and she will be glad to help you out.*

"Here's the answer!"

It answers half-a-dozen or more of your most important daily questions—all at once.

"What shall we have for dinner today? What will the children enjoy for luncheon or supper? What will make the men-folks good-natured to start with and satisfied all through the meal? Something appetizing and nutritious; something inexpensive; easy to get and easy to serve?"

Campbell's Vegetable Soup

It is not only wholesome and satisfying, but it is all cooked—ready to serve in three minutes. And it gives you exceptional food value for your money.

The rich substantial meat stock, we make from selected beef. In this we blend fifteen different vegetables—including the best Maine-grown white potatoes, choice Jersey "sweets," Canadian rutabagas and red-hearted Chantenay carrots. Also "Country Gentleman" corn, small peas, okra, tomatoes, celery, and "baby" lima beans.

We add plenty of strength-giving barley, rice and "alphabet" macaroni. And all is temptingly flavored with fresh herbs, delicate spices and a pleasing touch of leek and sweet red peppers. You could not provide a more tasty and nourishing food.

Good soup every day is positively necessary to the correctly-balanced diet. This truth is attested by leading dieticians everywhere.

Make it a point to keep a supply of these wholesome *Campbell* "kinds" always at hand, and get the benefit and enjoyment of their daily use.

Asparagus
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo (Okra)
Clam Bouillon
Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail
Pea
Pepper Pot
Printanier
Tomato
Tomato-Okra
Vegetable
Vermicelli-Tomato

Campbell's Soups

LOOK FOR THE RED-AND-WHITE LABEL

Country Club Sweater

The new closed front sweater that is being worn at the Southern resorts. An ideal Spring and Summer garment. Send for free directions.

Fleisher Yarns

This trade-mark

FLEISHER'S WORSTED THE BEST YARNS

is on every skein

S. B. & B. W. FLEISHER
DEPT. 243 PHILADELPHIA

KEEPS SHOES SHAPELY
HIDES LARGE JOINTS

Fischer PROTECTOR

Affords instant relief for bunions and large joints, hides irregularities of foot form. Worn in any shoe; no larger size required. Over one-half million in use. **Ask your shoe dealer or druggist.** Write today for special free trial offer. No pay if no relief. State size of shoes and if for right or left foot.

The Fischer Manufacturing Company,
First National Bank Bldg., Dept. 27, Milwaukee, Wis.

BEADS

Beading in lattice work and other patterns on high-class **Waists, Motifs, Girdles, Sashes, Pockets, Gowns** and **Parasols,** with coral, jet and white porcelain beads and jewels, is in great favor this season. We have also the beads for making all kinds of **Beaded Bags** and can furnish the kinds and colors used by the **Indians** in their curious designs and unique and startling color combinations, as well as over 200 colors of very fine **Cut Embroidery Beads** for duplicating the beaded bags of our grandmother's time.

ISAAC D. ALLEN CO., 21 Winter St., Boston, Mass.

BECOME A NURSE

WE have trained thousands of women in their own homes to earn $10 to $25 a week as nurses. Send for "**How I Became a Nurse**"—248 pages with actual experiences. *48 illustrated lesson pages free.*

The Chautauqua School of Nursing Sixteenth Year
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WOOD PAINTING CRAFT **Complete Outfit $1.35.**

New, fascinating work. Easy to make beautiful articles for the home. Outfit of 7 colors, 3 brushes, 2 cans enamel, palette knife, impression and tracing papers, complete Instructions and designed 10 inch wooden glove box suitable for decorating, price $1.35 prepaid. Send today. Wood Painting Craft Catalog FREE.

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Largest Importers of White China. Est. 34 years.

Wedding **Invitations, Announcements, Etc.** 100 in script lettering, including two sets of envelopes, **$2.75. 100 Visiting Cards, 75c.** Write for samples

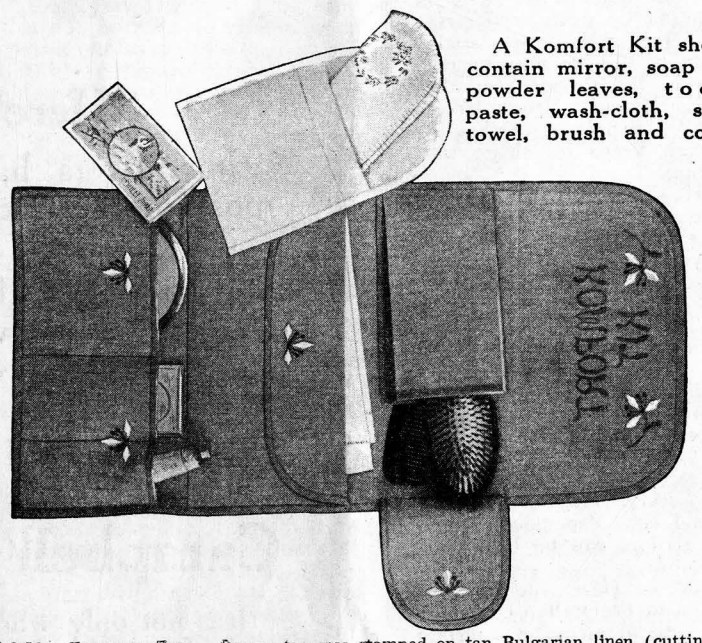
M. OTT ENGRAVING CO., 1039 Chestnut St., Philadelphia, Pa.

For Comfort in the Motor

The Auto Bonnet is made of tan poplin embroidered in two shades of rose silk, the darker used for small petals and stems. Follow markings on pattern carefully when making bonnet.

Form plaits in crown by bringing I to X (see pattern), turn hem at back and make three - eighths inch run for elastic. Attach strap for under chin. Line with poplin, cut by pattern.

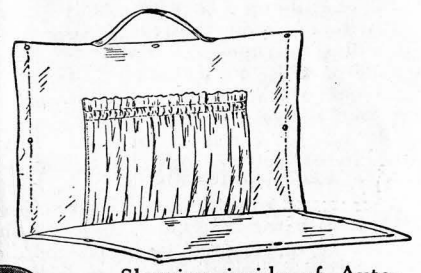
No. 17-6-49. AUTO BONNET. Design stamped on tan poplin (cutting lines given), 65 cents. Silk for working, 20 cents extra; cotton for working, 6 cents extra. Perforated stamping pattern (cutting lines given), 40 cents. Transfer pattern not supplied.



A Komfort Kit should contain mirror, soap and powder leaves, tooth paste, wash-cloth, small towel, brush and comb.

No. 17-6-50. KOMFORT KIT. Design for case stamped on tan Bulgarian linen (cutting lines given), 60 cents. Blue, yellow, and green cotton for working, 9 cents extra; silk for working, 25 cents extra. Tan bias binding, 12 cents extra. Perforated stamping pattern, 30 cents. Transfer pattern, 15 cents. WASH CLOTH. Design stamped on paper and wash-cloth made of toweling, not stamped, 15 cents. Cotton for working, blue, yellow, and green, 9 cents extra. WASH-CLOTH CASE. Water-proof sheeting, 6 x 18 inches, and white bias tape for binding, 15 cents. TOWEL. *Size,* 15 x 24 *inches.* Hemstitched linen huckaback towel, not stamped, 50 cents. *A diagram showing how to place the colors on case will be sent with each pattern.*

To make pillow, cut 10-inch strip for pocket, from end farthest from embroidery, then on larger piece make 1½-inch hem on end that was cut and sides; sew pocket on unhemmed end, turn down ⅓ of length and stitch to form case for pillow, sew up one end of this case, attach handle, sew snaps on flap and case as illustrated.



Showing inside of Auto-Pillow Cover with Pocket.

No. 17-6-51. AUTO PILLOW OF TAN POPLIN EMBROIDERED IN TERRA COTTA AND DULL GREEN. *Size,* 12 x 18 *inches finished.* Design stamped on tan poplin, 65 cents. Cotton for working, 18 cents extra; silk for working, 70 cents extra. Perforated stamping pattern, 30 cents. Transfer pattern, 15 cents.
Work commenced on any one piece, 75 cents additional.

UNDER PRESENT CONDITIONS ALL PRICES SUBJECT TO CHANGE WITHOUT NOTICE

Men of Tomorrow

Many a boy, started off with a sorry fund of health, has been built into a mental and physical "husky" by helpful environment and properly selected food.

No one can build a sturdy, time-resisting wall with poor materials. No one can build a strong, manly boy on flimsy food.

The boy is really more important than the wall!

Ever think of that?

You may be very particular when you inspect the materials you are to put into your house walls.

But how about the boy—is his building material being considered?

A true Brain and Body food is

Grape-Nuts

It possesses those vital elements required by Nature for building up strong young bodies and active brains.

"There's a Reason"

Luncheon Cloth with Crocheted Edge

By Mrs. J. C. Burruss

ILLUSTRATED ON PAGE 3

MATERIALS. — Number 17-6-1. *Size of linen centre, 36-inch.* Design stamped on heavy white linen, $1.50. Cotton for working, 58 cents extra. Perforated stamping pattern, one-half of the design (reversible), 45 cents. Linen crochet thread for edge (4 spools No. 25 and 3 spools No. 50), and two steel crochet-hooks (one No. 12, one No. 14), $1.40.

Number 12 needle is always used with No. 25 thread, and No. 14 needle with No. 50 thread. The linen centre measures about 36 inches across, and the lace is about 9 inches wide, making the finished cloth about 54 inches across.

With fine thread machine-stitch three rows close together along the line of the scallops, cut away the linen and double crochet the edge closely with No. 25 thread. Mark with pencil dot the exact middle between scallops and the exact middle of each scallop.

CHAIN LOOPS AROUND EDGE. — Fasten No. 25 thread in edge one-eighth of an inch left of dot between scallops, ch 4, t in edge, * ch 6, t back in st where 6 ch started (slipping hook under two threads lying on top of angle), t in edge, ch 2, t in edge, repeat from * around, being sure to have the 19th loop (1) in middle of scallops and 38th between scallops, 304 l around linen.

PICOT LOOP BAND. *1st row*—Slip stitch to middle of ch loop, * ch 1, p (ch 2 more, catch back with d in first st), ch 3, p, ch 2, p, ch 3, p, ch 2, p, ch 1, d to middle st of first ch of 3, ch 1, p, ch 1, d in next ch l. Repeat from * around, join. *2d row*—Fasten thread to middle of l, * ch 1, p, ch 3, p, ch 1, d in middle of next l, repeat from * around, join. *3d row*—Slip stitch to middle of l of 2d row, repeat 2d row.

DOUBLE CROCHET BAND. — Fasten No. 50 thread to middle of l, with No. 14 hook, 4 d over each loop. *2d, 3d, and 4th rows*—d in d all around.

PICOT LOOPS. *1st row*—Fasten No. 25 thread to double crochet band opposite the ch l, which lies to the right of a middle ch l between scallops, ch 3, p, ch 7, p, ch 3, d in band opposite third ch l from starting-point (skipping 1). This makes this picot loop (p l) lie exactly opposite middle ch l between scallops. Repeat p l all around, catching them with d opposite every other ch l. Catch thread well over into 2d row of double crochet band to make the work strong. *2d row*—Slip stitch to middle of p l, p l to middle of next p l all around, join.

FLOWERS.—With No. 25 thread and No. 12 hook ch 3, join with sl st, * ch 10, turn, 1 sl st, 1 d, 1 h t, 3 t, 1 h t, 1 d, 1 sl st, 1 sl st in 10 ch, turn, 1 sl st, 1 d, 1 h t, 3 t, 1 h t, 1 d, 1 sl st, ch 3, turn, d in each st down left side, sl st to middle ch of 3. Repeat from *, making 6 petals. Leave end of thread and sew in shape with needle. Make three flowers, sew together at ends of petals as illustrated. Make eight of these groups. Sew these groups of flowers to picot loops as illustrated, letting the space between two of the flowers come exactly opposite the middle ch l between scallops.

THIRD ROW OF PICOT LOOPS. — You will find there are now 15 p l between groups of flowers. Fasten No. 25 thread to the end of first loose petal on the left, ch 3, p, ch 3, d in middle of p l, repeat p l to end of this row, ch 3, p, ch 3, catch end of loose petal and fasten off. There should be 14 l between flowers (not counting half loops at each end of row). *4th row* — Fasten thread in middle of 3d p l from beginning of 3d row, repeat l to middle of 3d l from end (9 l), turn. *5th row* — Slip stitch to middle of l last made, repeat loops to middle of l at end of this row (8 l) fasten off. *6th row* — Fasten thread to middle of 3d l from beginning of 5th row, repeat loops to middle of 3d l from end of row (3 l), turn. *7th row*—Slip stitch to middle l last made, repeat to end of row (2 l), fasten off. Repeat all around between flowers.

MEDALLIONS. — Number 50 thread and No. 14 hook.

CENTRE.—Chain 3, join, 2 d in each st, continue d in d, widening when necessary to keep it flat until one-half inch in diameter. Join with sl st. *1st row*—ch 6, * t in edge, ch 3, repeat from * around centre, making 8 t, counting first ch of 3 as one t, join. *2d row* — d around edge, making 3 d over each ch of 3 and 1 d in each t. *3d row*—d in d, widening opposite each t. *4th row*—d in d, join. *5th row*—ch 6, * t in edge, ch 3, repeat from *, making 16 t, join. *6th row*—3 d over each ch and 1 d in each t. *7th, 8th, and 9th rows* —d in d all around, fasten off. It should measure about 3 inches in diameter and lie perfectly flat. Make forty of these medallions and sew each medallion to 2 p l as illustrated, and if your work is finished this far you will easily see the two loops left for each medallion.

FIRST ROW PICOT LOOPS AROUND MEDALLIONS AND FLOWERS. — Fasten No. 25 thread to only remaining loose petal of left flower, * p l to end of next petal, ch 3, p, ch 3, d in edge of medallion about ¾ of an inch from where loop is sewed to medallion (catch well over into 2d row), ch 3, p, ch 3, d to middle of p l just made and lying opposite this one, ch 3, p, ch 3, d in edge of medallion, make 8 more p l around medallion (9 l counting this one), catching last one ¾ inch from where l is sewed to medallion, * ch 3, p, ch 3, catch in middle of p l lying next to sewed one (the same row) on foundation, sl st along bar forming half of next l to middle, ch 3, p, ch 3, d in middle of p l last made (on medallion), ch 3, p, ch 3, d in edge of next medallion ¾ inch from where l is sewed, ch 3, p, ch 3, d in middle of p l lying opposite, ch 3, p, ch 3, d in edge of medallion, ch 3, p, ch 3, d in middle of opposite p l, ch 3, p, ch 3, d in edge of medallion (this fills in the p l between medallions), make 7 more l around medallion (9 l in all around each medallion), repeat from *. After having made 9 l around the middle medallion you will find that a slight change is necessary because the scallop of the linen is now curving in instead of out. After 9th l make another p l, d in middle of next l on foundation just below the sewed one, sl st along bar to middle of next, ch 3, p, ch 3, d in middle of next medallion, ch 3, p, ch 3, d to middle of loop last made (lying opposite), and continue as before. After having made the 9th l on 5th medallion, ch 3, p, ch 3, catch in end of petal of flower opposite (this petal is already fastened to one-half loop), ch 3, p, ch 3, d to middle of l last made (opposite), ch 3, p, ch 3, catch end of loose petal, p l to end of next petal of middle flower, (p l to next petal), 3 times, p l to loose petal in last flower, which is also the starting-point for next scallop. Repeat from first * all around.

The 1st, 3d, and 5th medallions and groups of flowers have 5 loose l on edge. The 2d and 4th medallions have 4 loose l on edge.

NEXT ROW PICOT LOOPS. — Picot loop to middle of p l. Between medallions, from middle of last l, ch 3, p, ch 3, d t to st between half picot loops of preceding row, ch 3, p, ch 3, d to middle of next l.

BETWEEN MEDALLIONS AND FLOWERS.—From middle of last l ch 3, p, ch 3, d t to st between half loops of preceding row, ch 3, p, ch 3, d in middle of next l, ch 3, p, ch 3, d in middle of l lying opposite (just made), ch 3, p, ch 3, d in next l.

EDGE.—Slip stitch nearly to middle of p l, * ch 3, p, ch 3, t back in st where this ch started, d over p l (making this finished small loop lie across the middle of p l), ch 3, p, ch 3, l t into d between p l of preceding row, l t into same st, l t into same st, ch 5, turn, d into top of first l t, turn back, ch 3, p, ch 3, t back in st where this ch started, ch 3, p, ch 3, t into st where this chain started (slipping hook under two stitches lying on top of angle), repeat (making three small loops on edge), d in left side of hole formed by the 5 ch, ch 3, p, ch 3, d over next p l. Repeat from * all around except that the corners between medallions and between medallions and groups of flowers are filled in this way, 3 l t in d between p l and half loop of preceding row, 3 l t in corresponding st on edge of next medallion (skipping the st exactly between them), ch 5, turn, d in top of first l t, and finish with three small loops on edge just like the others.

Card Table Linens

ILLUSTRATIONS ON PAGE 5

No. 17-6-7. TEA CLOTH AND NAPKINS. *Materials* for filet crochet insets and edges. White mercerized crochet cotton (hard twist), five balls No. 60 and a steel crochet-hook, $1.20. (For cloth and four napkins.) White linen, 36 inches wide, $1.35 yard.

No. 17-6-8. TEA CLOTH AND NAPKINS. *Size of cloth, 36-inch.* Design stamped on heavy ivory-white linen, $1.50. Cotton for working, 35 cents extra; silk for working, $1.40 extra. Perforated stamping pattern, one-half of the design (reversible), 45 cents. NAPKIN. *Size, 12-inch.* Design for four napkins stamped on heavy ivory-white linen, $1.15. Cotton for working, 27 cents extra; silk for working, 55 cents extra. Perforated stamping pattern, 15 cents. *Materials* for crocheted edges. Lustre crochet cotton (loose twist), six balls green, and a steel crochet-hook, 70 cents. (For cloth and four napkins.) *A diagram showing how to place the colors will be sent with each pattern.*

No. 17-6-9. CARD-TABLE COVER. *Size, 36-inch.* Heavy white linen, not stamped, $1.00; linen-finish cotton, not stamped, 30 cents. White tape, 8 cents extra. *Materials* for crocheted edge. White mercerized crochet cotton (hard twist) one ball No. 60, and a steel crochet-hook, 33 cents.

Embroidery commenced on any one piece, 75 cents additional.

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of fashionable footwear demands the invisible little heel that safeguards her step on slippery pavements and gives her a graceful easy walk.

CAT'S PAW
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RUBBER HEELS

Millions wear Cat's Paw Heels who have tried other kinds. The Foster Friction plug prevents slipping, there are no holes to track mud and dirt and they cost no more than the ordinary kind.

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are affected more by the unseen things of your apparel than by outer garments

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HOSE SUPPORTER
contributes to your ease and comfort—allows the utmost freedom of action and retains its life and resiliency after long wear.

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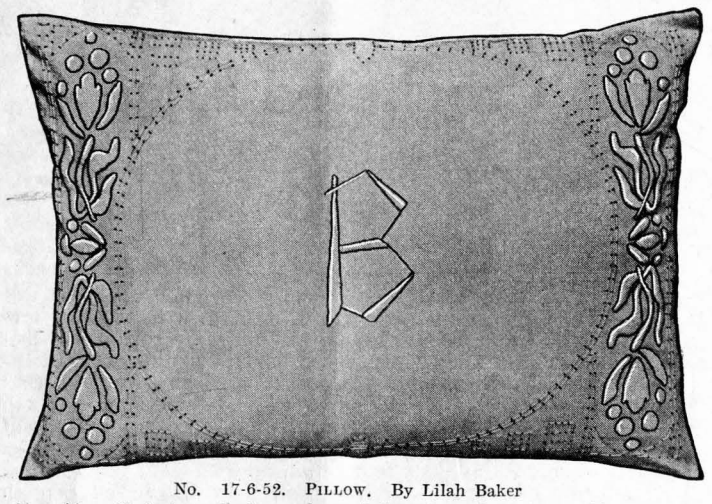


No. 17-6-52. PILLOW. By Lilah Baker

Size, 14 x 20 *inches.* Design and one letter stamped on ivory-white linen or on écru Bulgarian linen, with same material for back, 75 cents. Cotton for working, white and black or any preferred color for outlining, 33 cents extra; silk for working, 60 cents extra. Old rose or old blue and black cotton for working, 54 cents extra; silk for working, 95 cents extra. Perforated stamping pattern, 35 cents. Transfer pattern, 15 cents.

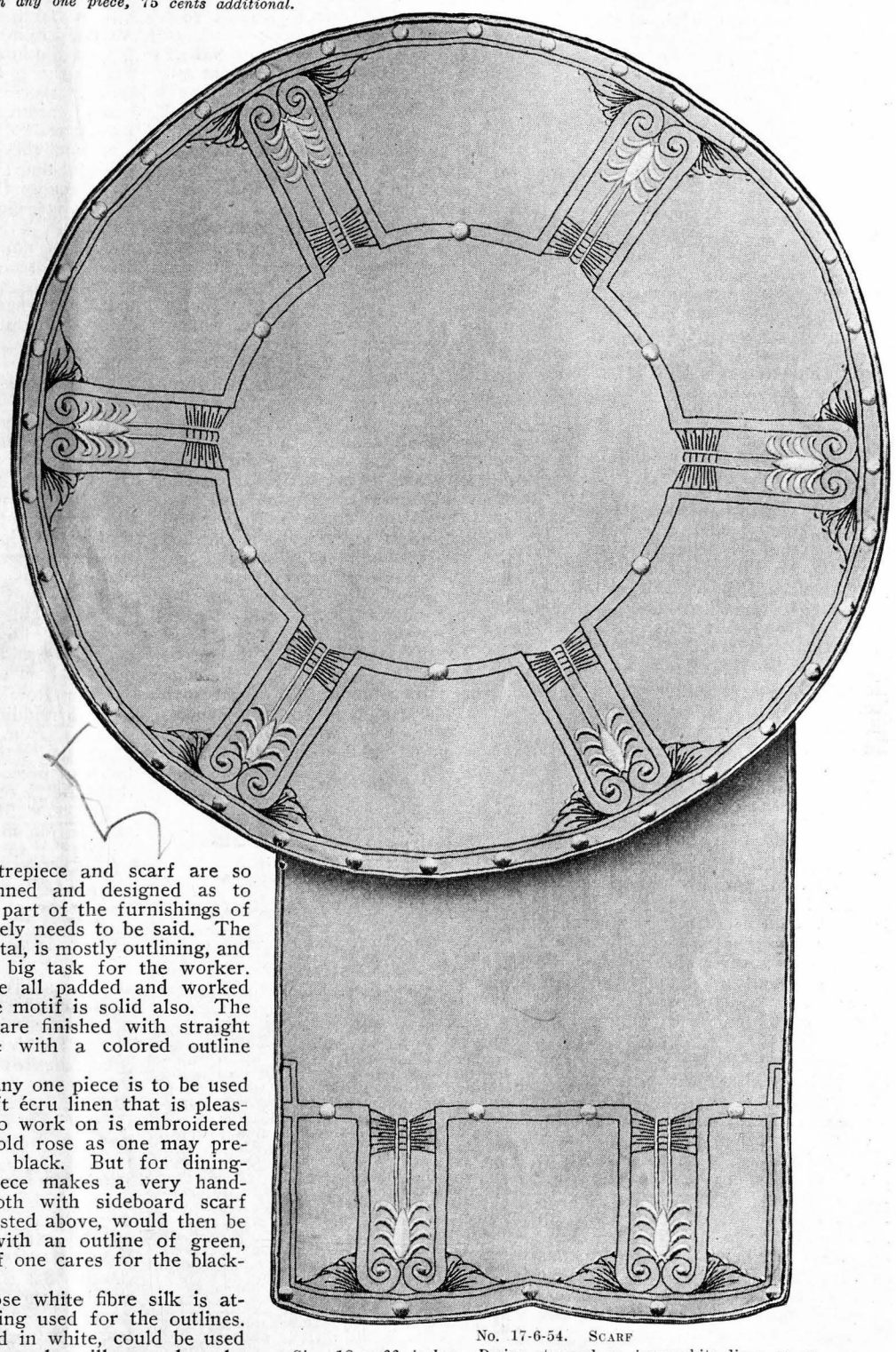
Embroidery commenced on any one piece, 75 cents additional.

Of Ecru Linen Embroidered in Old Rose or Old Blue with Black Outlines

FOR DINING-ROOM USE, CENTRE-PIECE AND SCARF ARE ALL WHITE WITH A COLORED OUTLINE

No. 17-6-53. CENTREPIECE

Size, 30 - *inch.* Design stamped on ivory-white linen or on écru Bulgarian linen, $1.00. Cotton for working, white and black or any preferred color for outlining, 90 cents extra; silk for working, $1.50 extra. Old rose or old blue and black cotton for working, $1.47 extra; silk for working, $2.30 extra. Perforated stamping pattern, 50 cents. No transfer pattern.



THAT this centrepiece and scarf are so perfectly planned and designed as to make them a part of the furnishings of a room, scarcely needs to be said. The design, though ornamental, is mostly outlining, and for that reason not a big task for the worker.

The round spots are all padded and worked solid, and the palmette motif is solid also. The edges of both pieces are finished with straight buttonholing in white with a colored outline inside.

If the whole set or any one piece is to be used in a living-room, a soft écru linen that is pleasing in tone and easy to work on is embroidered either in old blue or old rose as one may prefer and outlined with black. But for dining-room use the centrepiece makes a very handsome between-meal cloth with sideboard scarf to match, and, as suggested above, would then be embroidered in white with an outline of green, brown, blue, or black if one cares for the black-and-white effects.

For this latter purpose white fibre silk is attractive, a silk floss being used for the outlines.

The pillow, if worked in white, could be used in boudoir or bedroom as a day-pillow, and works out well in heavy white cotton without padding. The outlines are done with two threads of stranded cotton. The geometric lines of the design are of the white thread couched on with a little cross of black at each dot.

No. 17-6-54. SCARF

Size, 18 x 66 *inches.* Design stamped on ivory-white linen or on écru Bulgarian linen, $1.25. Cotton for working, white and black or any preferred color for outlining, 54 cents extra; silk for working, 90 cents extra. Old rose or old blue and black cotton for working, 94 cents extra; silk for working, $1.60 extra. Perforated stamping pattern, one-half design (reversible), 35 cents. No transfer pattern.

Stamping paste, with directions, 10 *and* 25 *cents a box.*

UNDER PRESENT CONDITIONS ALL PRICES SUBJECT TO CHANGE WITHOUT NOTICE

Dainty Designs Applied to Gowns

[CONCLUDED FROM PAGE 6]

sl st over 7 ch, ch 3, 1 t in 2 l's) 5 tms, * (ch 7, 1 t in 2 l's) 16 tms, ch 5, 1 t in 2 l's, ch 2, sl st over 10 l's, ch 2, 1 t in 2 l's, ch 2, sl st over 5 ch, ch 2, 1 t in 2 l's (ch 3, sl st over 7 ch, ch 3, 1 t in 2 l's) 11 tms. Repeat from *, (ch 7, 1 t in 2 l's) 10 tms, ch 5, 1 t in 2 l's, ch 2, sl st over 10 l's, ch 2, 1 t in 2 l's, ch 2, sl st over 5 ch, ch 2, 1 t in 2 l's, (ch 3, sl st over 7 ch, ch 3, 1 t in 2 l's) 5 tms, (ch 7, 1 t in 2 l's) 10 tms, ch 5, 1 t in 2 l's, ch 2, sl st over 10 l's, ch 2, 1 t in 2 l's, ch 2, sl st over 5 ch, ch 2, 1 t in 2 l's, (ch 3, sl st over 7 ch, ch 3, 1 t in 2 l's) 5 tms, (ch 7, 1 t in 2 l's) 16 tms, ch 5, 1 t in 2 l's, ch 2, sl st over 10 l's, ch 2, 1 t in 2 l's, ch 2, sl st over 5 ch, ch 2, 1 t in 2 l's (ch 3, sl st over 7 ch, ch 3, 1 t in 2 l's) 11 tms, (ch 7, 1 t in 2 l's) 10 tms, ch 5, 1 t in 2 l's, ch 2, sl st over 10 l's, ch 2, 1 t in 2 l's, ch 2, sl st over 5 ch, ch 2, 1 t in 2 l's *** (ch 3, sl st over 7 ch, ch 3, 1 t in 2 l's) 5 tms, ch 7. Repeat from ** to ***, (ch 3, sl st over 7 ch, ch 3, 1 t in 2 l's) 4 tms, ch 3, sl st over 7 ch, ch 3, and sl st to 3d st of first 10 ch made. Join ends of Maltese with sewing-needle and sew down 1 held by safety-pin.

2d row — sl st over the first 7 ch, and to middle of next ch, ch 9, * 1 d in following ch, ch 6, 1 t over next ch, ch 6, thread over hook 5 tms, draw 1 under next ch, and work off 2 l's 2 tms, as in making t, thread over hook 2 tms, draw 1 under point of diamond-shaped space, work off 2 l's 2 tms, thread over hook twice, draw 1 under next ch, and work off 2 l's 2 tms; there should now be 7 l's on hook, thread over, draw through 4 l's, then work off remaining l's by 2's, ch 6, 1 t over next ch, ch 6, repeat from * all around, joining last ch to 3d st of first 9 ch.

3d row—sl st to middle of 6 ch, ch 4, 1 d t over same ch, * ch 5, 2 d t over next ch. Repeat from * all around, joining last ch to top of first ch. *4th row*—sl st to middle of 5 ch, ch 5, 1 t over same ch, * ch 4 (1 t, ch 2, 1 t) over next ch. Repeat from * all around, joining last ch to 3d st of first 5 ch. *5th row*—sl st backward to middle of last ch made, * (3 t, p, 3 t) over next 2 ch, sl st over 4 ch. Repeat from *.

LOWER EDGE. *1st row*—Interlace l's on other side of Maltese. On first row made, find last 2 Maltese l's into which a t was made; now on side just interlaced, sl st through 2 l's opposite pair just found, ch 10, 1 t in next 2 l's ** (ch 7, 1 t in 2 l's) 15 tms, ch 5, 1 t in 2 l's, ch 2, sl st over 10 l's, ch 2, 1 t in 2 l's, ch 2, sl st over 5 ch, ch 2, 1 t in 2 l's, ch 2, sl st over 10 l's, ch 2, 1 t in 2 l's, ch 2, sl st over 5 ch, ch 2, 1 t in 2 l's, (ch 3, sl st over 7 ch, ch 3, 1 t in 2 l's) 6 tms, (ch 7, 1 t in 2 l's) 21 tms, ch 5, 1 t in 2 l's, ch 2, sl st over 10 l's, ch 2, 1 t in 2 l's, ch 2, sl st over 5 ch, ch 2, 1 t in 2 l's, (ch 3, sl st over 7 ch, ch 3, 1 t in 2 l's) 6 tms, (ch 7, 1 t in 2 l's) 9 tms, (ch 7, 1 t in 4 l's) 4 tms, (ch 7, 1 t in 2 l's) 15 tms, ch 5, 1 t in 2 l's, ch 2, sl st over 10 l's, ch 2, 1 t in 2 l's, ch 2, sl st over 5 ch, ch 2, 1 t in 2 l's, (ch 3, sl st over 7 ch, ch 3, 1 t in 2 l's) 6 tms, (ch 7, 1 t in 2 l's) 21 tms, ch 5, 1 t in 2 l's, ch 2, sl st over 10 l's, ch 2, 1 t in 2 l's, ch 2, sl st over 5 ch, ch 2, 1 t in 2 l's, (ch 3, sl st over 7 ch, ch 3, 1 t in 2 l's) 10 tms, (ch 7, 1 t in 2 l's) 17 tms, ch 5, 1 t in 2 l's, ch 2, sl st over 10 l's, ch 2, 1 t in 2 l's, ch 2, sl st over 5 ch, ch 2, 1 t in 2 l's, (ch 3, sl st over 7 ch, ch 3, 1 t in 2 l's) 6 tms, (ch 7, 1 t in 2 l's) 8 tms, (ch 7, 1 t in 4 l's) 4 tms, *** ch 7, 1 t in 2 l's. Repeat all from ** to ***, ch 7, and fasten last ch to 3d st of first 10 ch.

2d row—sl st to middle of 7 ch, ch 6, 1 t over same ch, * ch 5, (1 t, ch 3, 1 t), over next ch. Repeat from * until you have made t's over last 5 ch of scallop, ch 5, sl st into point of diamond-shaped space between scallops, ch 5, and continue in like manner around each scallop, fastening last ch to 3d st of first ch.

3d row—sl st backward to middle of last 5 ch, * (3 t, p, 3 t) over next 3 ch, sl st over next 5 ch. Repeat from * around scallop until sl st has been made over last 5 ch, then sl st into next 5 ch, and work following scallops in same way.

SLEEVE TRIMMING. — Make an 18-inch strip of Maltese. Begin at first end made, and interlace l's of one side as on yoke. Start again at first end, and sl st over 3 l's, * ch 4, 1 d in 3 l's, ch 4. Repeat from * to end, fastening last ch to top of first cluster, so as to join ends. With needle join ends of Maltese and sew last interlaced l down to first. *2d row*—ch 8, * 1 l t in next d, ch 4. Repeat from *.

LOWER EDGE.—Interlace other side of Maltese. *1st row*—sl st over 3 l's, ch 10, 1 t in 3 l's, *ch 7, 1 t in 3 l's. Repeat from *, fastening last ch to 3d st of first 10 ch. *2d row*—sl st to middle of 7 ch, ch 6, 1 t over same ch, * ch 4, (1 t, ch 3, 1 t) over next ch. Repeat from *, and fasten last ch to 3d st of first ch. *3d row*—Like last of yoke.

For the Veranda

ILLUSTRATIONS ON PAGE 12

No. 17-6-42. NUT BOWL. Design stamped on paper for tracing, 15 cents.

No. 17-6-43. SMALL TRAY. Design stamped on paper for tracing, 5 cents.

No. 17-6-44. TRAY AND COASTER. Design for tray stamped on paper for tracing, 15 cents; design for coaster, 5 cents.

No. 17-6-45. ROUND TRAY. Design stamped on paper for tracing, 15 cents.

No. 17-6-46. BOWL FOR FRUIT. Design stamped on paper for tracing, 10 cents.

Blue impression paper, 10 x 12 inches, 10 cents a sheet.

No. 17-6-47. LUNCHEON SET. CENTREPIECE. *Size, 22-inch.* Design stamped on ivory-white linen, 60 cents. Cotton for working, 53 cents; silk for working, $1.35 extra. Perforated stamping pattern, 40 cents. Transfer pattern, 15 cents. DOILIES. *Size, 10-inch.* Six doilies stamped on ivory-white linen, $1.10. Cotton for working, 56 cents extra; silk for working, $1.55 extra. Perforated stamping pattern, 20 cents. *Size, 6-inch.* Six doilies stamped on ivory-white linen, 85 cents. Cotton for working, 35 cents extra; silk for working, 90 cents extra. Perforated stamping pattern, 10 cents. Transfer patterns of the two doilies are not supplied. *A diagram showing how to place the colors will be sent with each pattern.* Mercerized crochet cotton for plain picot edge on centrepiece and six each of the two sizes of doilies (13 pieces), 75 cents. (Price includes a steel crochet-hook.)

No. 17-6-48. CARD-TABLE COVER. *Size, 35-inch.* Design stamped on tan Bulgarian linen, $1.10. Cotton for working, 38 cents extra; silk for working, $1.20 extra. Tan bias binding, 18 cents extra. Perforated stamping pattern, one-half of the design (reversible), 45 cents. Transfer pattern not supplied. *A diagram showing how to place the colors will be sent with each pattern.*

For the Woman who Boards

ILLUSTRATIONS ON PAGE 11

No. 17-6-35. BASKET. Design stamped on écru linen and green soisette for lining, 50 cents. Cotton for working, 30 cents extra; silk for working, 45 cents extra. Perforated stamping pattern, 40 cents. Transfer pattern, not supplied.

No. 17-6-36. TUCK-IN PILLOW. Design stamped on écru linen (same material for back given), 50 cents. Cotton for working, 21 cents extra; silk for working, 45 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 10 cents. *A diagram showing how to place the colors will be sent with each pattern.*

No. 17-6-37. MATTRESS PINCUSHION. Design stamped on pink linen, 30 cents. Cotton for working, 3 cents; silk for working, 10 cents extra. White bias binding, 6 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 10 cents.

No. 17-6-38. WALL POCKET. Design stamped on tan Art ticking, $1.50. Cotton for working, 15 cents extra. Tan bias binding, 45 cents extra.

No. 17-6-39. GUEST TOWEL. *Size, 15 x 24 inches.* Design and one letter stamped on a hemstitched all-linen huckaback towel, 60 cents. Cotton for working, 6 cents extra. Perforated stamping pattern, 15 cents. Transfer pattern, 10 cents.

No. 17-6-40. GUEST TOWEL. *Size, 15 x 24 inches.* Design stamped on a hemstitched all-linen huckaback towel, 60 cents. Cotton for working, 9 cents extra; silk for working, 20 cents extra. Perforated stamping pattern, 15 cents. Transfer pattern, 10 cents.

No. 17-6-41. TOILET CASE. Design stamped on a Turkish towel, 40 cents. Cotton for working, 9 cents extra; silk for working, 25 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 10 cents.

Work commenced on any one piece, 75 cents additional.

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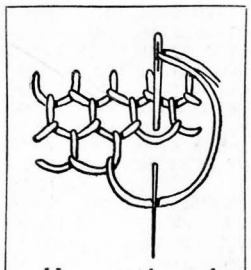
With Shuttle and Hook

[CONCLUDED FROM PAGE 4]

p of No. 2 with a d, ch 10, join with d in next petal, ch 5, sl st in centre petal, ch 5, d in next petal, ch 10, d in p of next medallion. Repeat on both sides of medallions. *2d row*—1 t, ch 1, skip 1, 1 t, repeat to end.

EDGE.—Chain 15, join; 14 d filling two-thirds of ring, * ch 15, drop st, insert hook in last d made, draw st through and make 7 d on 1st third of last loop, ch 8, * drop st, insert hook in 8th of the 14 d in 1st loop; fill 8 ch with (3 d, p) 3 times, 3 d; 7 d on 2d third of unfinished loop. Repeat * to *, join to last loop, 12 d over 8 ch, 7 d in unfinished loop. Repeat from first *.



Honeycomb-stitch is simply a loose buttonhole-stitch worked into the preceding row and the fabric beneath.

Lunch Cloth

MATERIALS—Stamped linen centre and cotton for embroidering, No. 50 crochet cotton, and a No. 11 steel crochet-hook.

This work is all crocheted on the same side and never turned.

1st row—ch 20, draw thread through 12th st from hook and through loop on hook, 4 d in circle thus made, ch 8, withdraw hook, insert in 9th ch and draw thread through, 4 d in square just made, ch 8, withdraw hook and insert in 6th ch, 4 d in square, ch 8, draw thread through 3d ch, 4 d in square, ch 8, draw thread through 1st ch, 2 d in square, ch 4 for p, 2 d in same square. *2d row*—ch 2, 4 d in same square (ch 1, 4 d in next) 3 times, ch 8, withdraw needle and insert in the one ch just made. Repeat directions to corner.

FOR WIDENING AT CORNERS (which is done on inside). — Chain 10, withdraw needle and insert in 1st ch of 10 ch just made, 4 d in circle just made. Continue as in side lace and make the corner as large as desired.

NAPKIN. — The lace is made the same as on lunch-cloth with only one square.

Doily Set No. 17-6-5

MATERIALS. — Stamped linen and embroidery cotton for centres, crochet cotton No. 50, and a No. 11 steel crochet-hook.

The design is simple French and eyelet embroidery. Cut linen, turn a narrow hem once over and stitch close to edge with unthreaded machine.

EDGE FOR DOILY.—Four d in linen, picot (p) of 4 ch, 4 d in linen, ch 13 for 1st scallop, which is left unattached and joined to last scallop, * turn, 16 d over ch, d in linen, turn, 16 d in 16 d of previous row, taking up back of stitch, turn, p, 4 d, (back of st) 4 times, 4 d in linen, p, 4 d, ch 9, fasten in last p of first scallop; repeat from * around linen centre.

EDGE FOR CENTREPIECE. — Follow directions for doily, with the following changes. Make 2 p with 4 d between in linen in place of 1 p; ch 19 for 1st scallop, 15 for all others, with 24 d over ch and 6 p instead of 4.

Tatted Luncheon Set

Use No. 5 crochet cotton, 2 threads.

SMALL MEDALLION. — * Make a clover-leaf (cl), each r consisting of 3 p separated by 3 d s; ch 4 p separated by 3 d s, join to 2d p of last r of cl; ch 4 p separated by 3 d s; repeat from * till 4 cl and corresponding ch's are made. Join cl's by middle p of first and last rings and by middle p of central rings. Join chains at base of each cl to each other by first and last p.

LARGE MEDALLION.—Made like small medallion except there are 6 cl with corresponding ch which are joined at the centre of the medallion to the p's of a r, which consists of 6 p separated by 4 d s.

EDGE FOR DOILIES. — * Make a cl, each r consisting of 3 p separated by 3 d s; ch 7 p separated by 3 d s. Repeat from *, joining cl's to each other by middle p of first and last rings, and joining chains to each other by first and last p.

EDGE FOR CENTREPIECE.—Make like edge for doilies except at the 4th p in the ch, drop the chaining thread and with the shuttle thread make a r of 3 p separated by 4 d s, pick up chaining thread and finish ch as before. The outer row consists entirely of chaining, each ch consisting of 7 p separated by 3 d s.

Use a small medallion for the centre of each tumbler doily, and a large medallion for the centre of each plate doily. The centrepiece is made with 4 large and 4 small medallions placed alternately.

Edges and Insertions

ILLUSTRATIONS ON PAGE 4

No. 17-6-4. LUNCHEON CLOTH AND NAPKINS. CLOTH. *Size, 34-inch.* Design stamped on white linen-finish cotton, 50 cents. Cotton for working, 41 cents extra. Perforated stamping pattern, one-half of the design (reversible), 40 cents. NAPKIN. *Size, 11½-inch.* Design for six napkins stamped on white linen-finish cotton, 45 cents. Cotton for working, 27 cents extra. Perforated stamping pattern, 10 cents.

No. 17-6-5. DOILY SET. CENTREPIECE. *Size, 18-inch.* Design stamped on white linen, 55 cents. Cotton for working, 15 cents extra. Perforated stamping pattern, 35 cents. Transfer pattern, 15 cents. DOILIES. *Size, 10-inch.* Design for six doilies stamped on white linen, $1.40. Cotton for working, 56 cents extra. Perforated stamping pattern, 20 cents. Transfer patterns (3), 20 cents. *Size, 5-inch.* Design for six doilies stamped on white linen, 55 cents. Cotton for working, 9 cents extra. Perforated stamping pattern, 10 cents. Transfer patterns (3), 15 cents.

MATERIALS FOR TATTING AND CROCHET. White mercerized crochet cotton (hard twist); Nos. 5 and 10, 18 cents a ball; two balls for 35 cents. No. 50, 23 cents a ball; two balls for 45 cents (20 Grammes). SHUTTLES. Bone, 15 cents each; sterling silver with pin point attachment, 75 cents each. STEEL CROCHET HOOKS, 10 cents each.

Dainty Nightgowns

ILLUSTRATIONS ON PAGE 6

No. 17-6-10. KIMONO NIGHTGOWN. Design stamped on fine white nainsook, $1.65. White cotton for working, 18 cents extra. Perforated stamping pattern, 40 cents. No transfer pattern.

No. 17-6-11. NIGHTGOWN WITH SQUARE NECK. *Sizes,* 15, 16, *and* 17. Design stamped on a ready-made gown of fine white nainsook, $1.85. White cotton for working, 9 cents extra.

No. 17-6-12. GOWN WITH FILET INSET. Design stamped on fine white nainsook, $1.65. Cotton for working, 21 cents extra; silk for working, 60 cents extra. One ball mercerized crochet cotton (hard twist) No. 100, and a steel crochet-hook No. 14, 38 cents extra. Perforated stamping pattern, 35 cents. No transfer pattern.

No. 17-6-13. NIGHTGOWN WITH LACE YOKE. Design stamped on three yards fine quality nainsook, $1.40. White cotton for working, 6 cents extra. Perforated stamping pattern, 15 cents. Transfer pattern, 10 cents. Shadow lace may be purchased locally.

No. 17-6-14. NIGHTGOWN WITH YOKE OF MALTESE CROCHET. Design stamped on fine quality lonsdale, 85 cents. White cotton for working, 7 cents extra. Four balls mercerized crochet cotton (hard twist) No. 40, a ¾-inch staple, a bone and a steel crochet-hook, $1.00 extra. Perforated stamping pattern, 30 cents. No transfer pattern.

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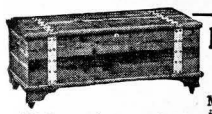

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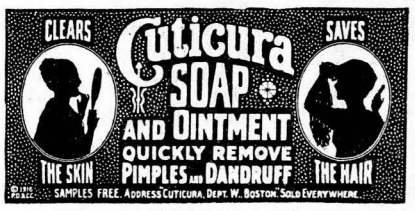
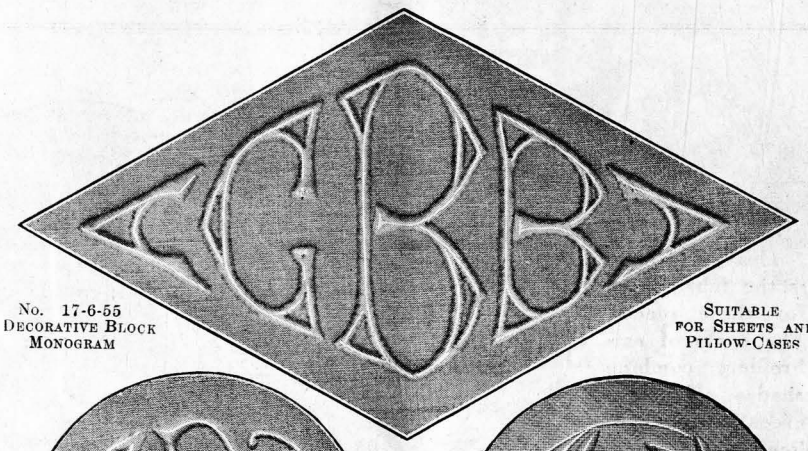


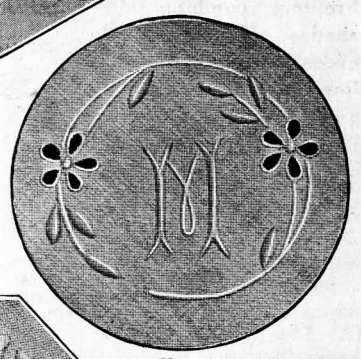
Practical Designs for the Marking of Chest Linen



No. 17-6-55 DECORATIVE BLOCK MONOGRAM

SUITABLE FOR SHEETS AND PILLOW-CASES

No. 17-6-56. E A D
A good style for all household linens. The last initial is often placed in the centre of the monogram.



No. 17-6-57. WREATH
Perforated pattern, size 2¼ inches with one letter, for napkin, 10 cents; size 6 inches, with one letter, for tea-cloth, 15 cents.

No. 159. C A B. ESPECIALLY SUITABLE FOR CORNERS OF SQUARE CLOTHS

ONE of the most interesting features of filling the chest is the marking of the linen with the girl's initials or monogram.

It is wise to choose letters with simple lines which have no difficult corners to puzzle over.

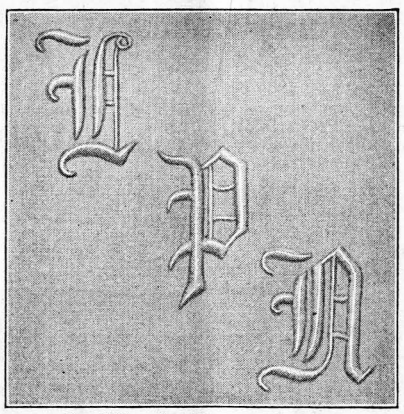
In making the monogram the initial of the surname is the letter which is made most conspicuous either by being larger than the others or by the style of embroidering. If the letters are to be of an equal size they are placed in the order in which they are read, but if the middle letter of the design is larger than the rest, the last initial is placed in the middle.

The designs on this page are all suitable for the bride's linen and also for many other purposes. Some of the more conventional styles are especially appropriate for marking men's belongings, noticeably the three monograms at the top of the page.

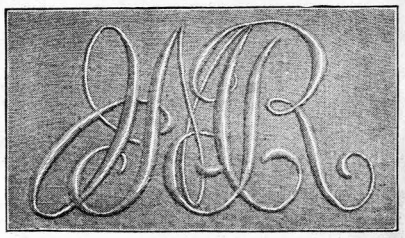
These styles are easy to embroider if one is careful in placing padding properly. A soft loose-twisted cotton is most satisfactory for working, and the needle should be carefully selected.

The girl's own monogram should be used on all linens before she is married; after she is married she uses her new monogram.

The Priscilla Monogram and Initial Book, price 25 cents, tells all about marking linen. It also has a great deal of valuable information as to the selection of correct linens, all of which is interesting and helpful to a bride-to-be. Some of the letters are actual size for tracing.



No. 108. OLD ENGLISH INITIALS
Perforated pattern of any three separate letters any one size. Sizes, ⅜, ½, ⅝, 1, or 1½ inches, 10 cents; 2, 3, or 4 inches, 15 cents; 5 inches, 25 cents.



No. 17-6-58. J M R. A SIMPLE SCRIPT MONOGRAM WHICH IS ALWAYS GOOD

No. 17-6-59. E D S. THE JAPANESE STYLE IS POPULAR AND EASY TO WORK

Any style of monogram on the page, 1½ inches or less, 50 cents each; 2 to 4 inches, 60 cents each; 5 to 6 inches, 75 cents each; 7 to 8 inches, $1.00 each; 9 to 10 inches, $1.25 each; 11 to 12 inches, $1.50 each; 14 to 18 inches, $1.75 each. Measurements given refer to height of largest letter.

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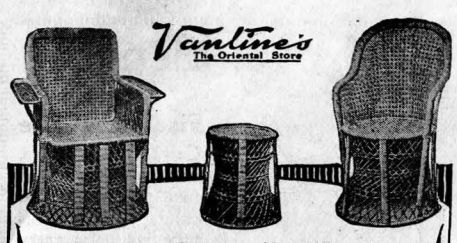

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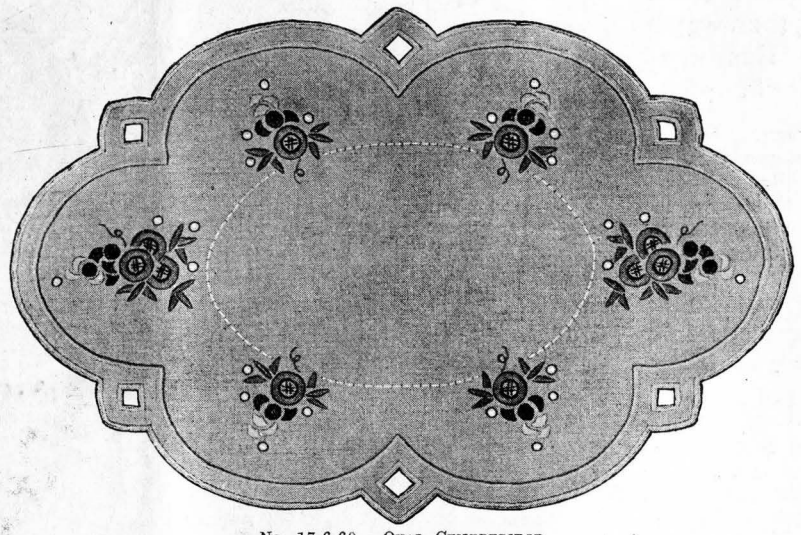
Embroideries for the Living-Room

By Evelyn Desguin

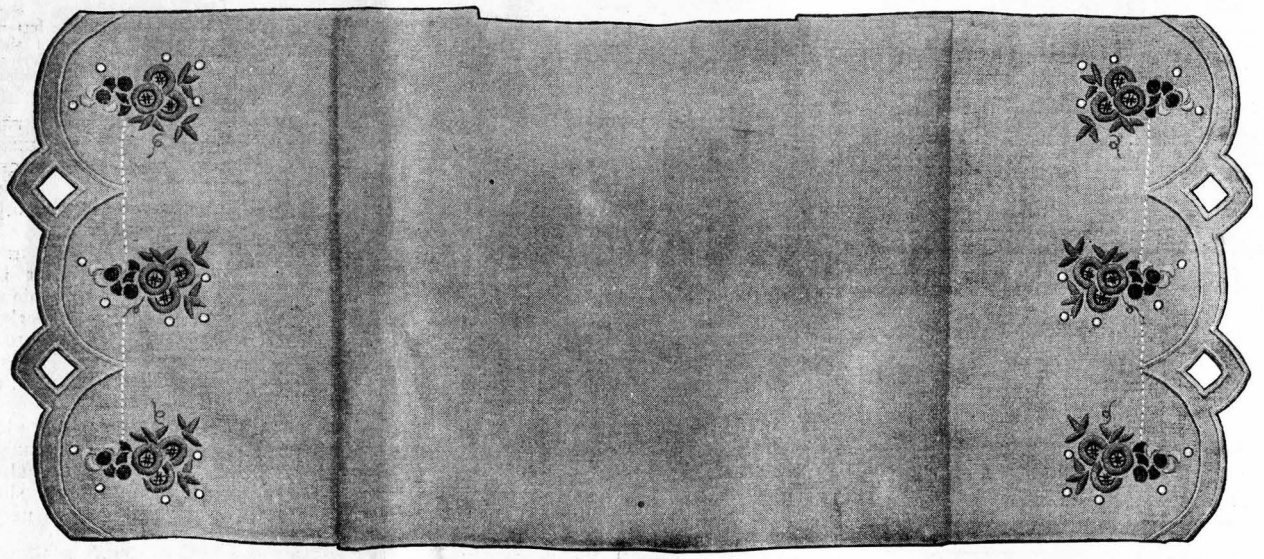
Heavy tan linen is the fabric used for these pieces. The spots of embroidery combine shades of rose, green, purple, yellow, and black, and the edge finish matches the color of the linen.



This set of linens gives one a choice of an oval centrepiece with the embroidery coming on top of the table or a runner with embroidered ends hanging over at the ends of the table.

No. 17-6-60. Oval Centrepiece

Size, 16 x 24 *inches*. Design stamped on tan linen, 60 cents. Cotton for working, 45 cents extra; silk for working, $1.45 extra. Perforated stamping pattern, 35 cents. Transfer pattern, 15 cents.

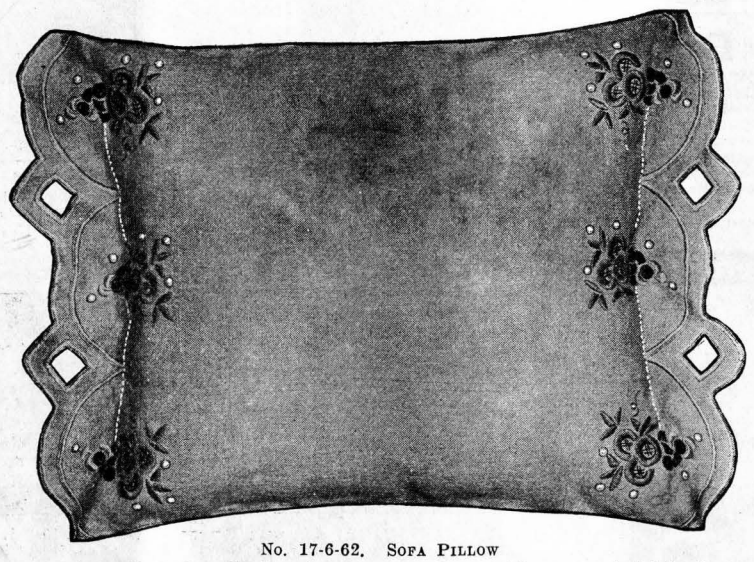


No. 17-6-61. A Runner Makes a Desirable Cover for a Library Table

Size, 18 x 54 *inches*. Design stamped on tan linen, $1.10. Cotton for working, 40 cents extra; silk for working, $1.45 extra. Perforated stamping pattern, one end (reversible), 25 cents. Transfer pattern (two ends), 15 cents.

A diagram showing how to place the colors will be sent with each pattern of the designs shown on this page.

THIS design is in the semi-realistic effect so much in vogue. The circular-shaped flowers are rose, leaves green, the group of spots representing grapes are in two shades of purple, and the dots yellow. All are padded and worked in satin-stitch with three threads of stranded cotton, or one of silk, if this material is preferred. A single thread of black outlines the yellow dots and inner edge of the flower rim, and the marking in the flower centres is also black. The lines of couching connecting the floral spots are done with six threads of yellow stranded cotton or two of silk caught down with a single thread of black.



For the buttonholed edges and cut-out spots a single thread of heavier cotton is used in a shade very closely matching the color of the linen.

The pillow-back is made in two pieces, the opening for the pillow being in the centre. When the floral spots and the buttonholing forming the inner line of the end scallops are finished, place front and back together and buttonhole the edges and the square openings through both thicknesses. Seam sides together and couch through both front and back.

No. 17-6-62. Sofa Pillow

Size, 17 x 18½ *inches*. Design stamped on tan linen, with same material for back, $1.00. Cotton for working, 40 cents extra; silk for working, $1.45 extra. Perforated stamping pattern, 35 cents. Transfer pattern, 15 cents.

Embroidery commenced on any one piece, 75 cents additional.

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A High Jinks Party

[CONCLUDED FROM PAGE 13]

SOCIAL SCIENCE. — Here the guests follow the sign, to find the men guests of the party making their appearance. One man should have been invited as a partner for each girl, and they are told to meet them at this house. Here they all drink their course of after-dinner coffee, with wafers as an accompaniment.

HOME ECONOMICS. — The entire party now proceeds to the house of the hostess who can offer the most space, combined with a piano. There they find two chafing-dishes, with all the requisites for making both fudge and penuche, which they promptly proceed to do. During the boiling of the candy they may all take part in "Prof. Hy Jink's Examination," which is played as follows:

Each guest is given a pencil and five slips of paper, and is told to write a question of any kind upon each slip. The slips are jumbled up, and each person draws five of them again. Score-cards are given to all. Then the hostess stands up and reads one of her questions aloud. If she can answer it correctly, she gets a gilt star on her card. But if she cannot answer it, or if she answers it incorrectly she must pass it to the player on her left, who tries to answer it. Any question that goes the circle round without an answer may be discarded. Any player unable to answer a question, or answering a question incorrectly, receives a black mark on his score, and ten of these black marks disqualifies him from competing, and in addition forces him to wear a paper dunce-cap upon his head. At the end of the game prizes are given to the two best "pupils," and a booby prize to each unfortunate wearing a dunce-cap. Good booby prizes are penny pencils tied up attractively.

MUSIC. — The fudge being made, and the "examination" over, the crowd gather around the piano for an old-fashioned "sing out," and all the popular and school or college songs are sung until it is time to go home.

Embroidered Towels

ILLUSTRATIONS ON PAGE 9

No. 17-6-26. TOWEL. *Size,* 22 x 36 *inches.* Design stamped on all-linen huckaback, $1.00. Cotton for working, 27 cents extra; silk for working, 70 cents extra. Perforated stamping pattern, 30 cents. Transfer pattern, 15 cents. *A diagram showing how to place the colors will be sent with each pattern.*

No. 17-6-27. GUEST TOWEL CASE. Design stamped on white union linen, 35 cents. Cotton for working, 6 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 15 cents.

No. 17-6-28. TOWEL. *Size,* 22 x 36 *inches.* Design stamped on all-linen huckaback, $1.00. Cotton for working, 21 cents extra. Perforated stamping pattern, 30 cents. Transfer pattern, 15 cents.

No. 17-6-29. GUEST TOWEL. *Size,* 15 x 24 *inches.* Design stamped on all-linen huckaback, 60 cents. Cotton for working, 21 cents extra; silk for working, 45 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 10 cents. *A diagram showing how to place the colors will be sent with each pattern.*

No. 17-6-30. GUEST TOWEL. *Size,* 15 x 24 *inches.* Design stamped on all-linen huckaback, 60 cents. Cotton for working, 12 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 15 cents.

No. 17-6-31. GUEST TOWEL. *Materials.* Damask huckaback, all linen, 15 x 27 inches, 50 cents. Crochet cotton (hard twist) No. 70 white, 28 cents a ball; two balls for 55 cents. Steel crochet-hook No. 14, 10 cents.

No. 17-6-32. TOWEL STRAP. Design stamped on white linen and pink or blue sateen for lining, 20 cents. Cotton for working, 3 cents extra; silk for working, 10 cents extra. Perforated stamping pattern, 15 cents. Transfer pattern, 10 cents.

No. 17-6-33. TOWEL. *Size,* 18 x 34 *inches.* Design and one letter stamped on a hemstitched all-linen huckaback towel, 75 cents. Cotton for working, 3 cents extra. Perforated stamping pattern, design and one letter, 20 cents. Transfer pattern, design and one letter, 10 cents. Crochet cotton (hard twist), one ball No. 30 white, 23 cents. Steel crochet-hook No. 11, 10 cents.

No. 17-6-34. TOWEL. *Size,* 18 x 34 *inches.* A two-letter monogram with spray (as illustrated), stamped on a hemstitched all-linen huckaback towel, $1.35. Cotton for working, 3 cents extra. Perforated stamping pattern of monogram (any two letters with spray), size 3 or 4 inch, including spray, 60 cents. Crochet cotton (hard twist) No. 30, white, pink, or blue, 23 cents a ball. Steel crochet-hook No. 11, 10 cents. Stamping paste, for use with perforated stamping patterns, 10 and 25 cents a box.

Smart Dress Accessories

ILLUSTRATIONS ON PAGE 7

No. 17-6-15. COLLAR. *Neck measure,* 20 *inches.* Design stamped on white crêpe de Chine, 70 cents. Silk for working, 30 cents extra. Cotton for working, 12 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 15 cents. *A diagram showing how to place the colors will be sent with each pattern.*

No. 17-6-16. FICHU. Design and outline for cutting stamped on fine white cotton lawn, 40 cents. White cotton for working, 12 cents extra. Valenciennes lace and insertion, 85 cents extra. Perforated stamping pattern, including cutting lines, 35 cents. No transfer pattern.

No. 17-6-17. CHEMISETTE. Design and outline for cutting stamped on white wash blonde net, 60 cents. White cotton for working, 14 cents extra. Perforated stamping pattern, including cutting lines, 35 cents. No transfer pattern.

No. 17-6-18. WAIST. Design stamped on white mercerized cotton voile, very fine quality, $2.00. White cotton for working, 15 cents extra. Valenciennes lace and insertion, 70 cents extra. Perforated stamping pattern, 50 cents. No transfer pattern. Paper pattern No. 8139 may be used for cutting waist, sizes 36 to 42 inches bust measure. Price of pattern, 15 cents.

No. 17-6-19. COLLAR. *Neck measure,* 20 *inches.* Design stamped on fine white cotton lawn, 25 cents. White cotton for working, 9 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 15 cents.

Embroidery commenced on any one piece, 75 cents additional.

Play-time Garments and Sand-pile Toys

ILLUSTRATIONS ON PAGE 8

No. 17-6-20. PETER RABBIT. Design stamped on bleached cotton sheeting, outline for cutting lining for ears stamped on pink sateen, and two small brass rings, 20 cents. Cotton for working, 10 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 15 cents.

No. 17-6-21. POLLY PIGTAILS. Stamped blue chambray with design for face stamped on white linen-finish cotton, 20 cents. Cotton for working and couching floss for pigtails, 15 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 15 cents.

No. 17-6-22. ROMPERS. *Sizes,* 6 *months,* 1 *and* 2 *years.* Design stamped on a made-up romper of blue or pink and white checked gingham, 65 cents. Pink or blue cotton for working, 3 cents extra.

No. 17-6-23. PIQUÉ HAT. *Sizes,* 2 *to* 3, 3 *to* 4, *and* 4 *to* 5 *years.* Design for bow only stamped on a made-up piqué hat, 60 cents. Cotton for working, 9 cents extra.

No. 17-6-24. PLAY APRON. *One size,* 3 *to* 5 *years.* Design stamped on a made-up apron of pink or blue chambray, design for appliqué stamped on bleached cotton sheeting and bow stamped on pink or blue chambray, 45 cents. Cotton for working, 5 cents extra.

No. 17-6-25. TOMMY TURTLE. Design stamped on tan ticking and a small brass ring, 25 cents. Cotton for working, 12 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 15 cents.

Stamping paste with directions, 10 *and* 25 *cents a box.*

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A Hint for Knitters

Keep several small, new corks in your knitting-needle box, you will find them very useful. When doing such a wide piece of work that the stitches are too numerous for the length of the needle, place a cork firmly on one end of each needle, which will keep the stitches from slipping off, and does not add to weight of needle. This is much more convenient than working with an extra needle, also a pair of larger corks are very handy to use as needle-protectors in the work-bag. Place the pair, or set, of needles in use side by side, and put a cork firmly on each end of the bunch, and the needles will be in no danger of working through the bag and getting lost, or of dropping the stitches. —R. E.

Using Cross-Stitch Designs

Some people do not care to do cross-stitch work, but admire the unusually attractive designs which can be obtained for this needlework. Try my idea of using the designs, but embroidering French knots instead of the crosses. It is easy to do, rapid, and very decorative.—R. E.

For Cutting Material on Bias

Take an ordinary yard-stick and lay it on the material in the direction you wish to cut it. Mark along both sides with a pencil or piece of chalk, and when the edges are turned under you will have a piece of bias tape which is of uniform width. —C. R.

New Use for Stencils

I have found a new use for my stencil patterns, which may be useful to others. For marking designs on scarfs for dressers, wash-stands, or chiffoniers, I lay the stencil on crash or linen and draw the outline in pencil. Then work in outline embroidery instead of using oil paints. They look unique because so different from the ordinary patterns on stamped dresser-scarfs.—R. E.

A Crochet Hint

If a crochet edge is desired on doilies or centrepieces, the usual difficulty in getting the hook through the goods can be easily overcome. Adjust the length of the stitch on the sewing-machine as desired, using a rather coarse needle. Remove the thread from the needle and stitch around the edge of the article. You now have holes already made for the crochet-hook, placed at equal distances from each other and from the edge. If a fine hook is used, the first row can be made in half the usual time.—Mrs. A. R. P.

Hemming the Sides of Sash Curtains

In making sash-curtains, where the hemming of sides is necessary, it will be found a great help, while stitching the sides on the machine, to hold a very narrow tape down on the material, stitching it down with the hem at the same time. This will require only one turn of the hem, will make a very strong edge, and prevent any uneven sides after washing, as is often the case in very fine curtains, particularly open mesh.—Mrs.H.D.B.

Tied-on Buttons

Instead of sewing buttons on lace, simply tie them on, using a needle with doubled thread. The ends are tied under the buttons and on the wrong side, of course. They are easily taken off in case the lace has to be freshened.—R. E.

To Fasten on Buttons

When buttons are used on a garment that will require frequent washing, it is advisable to attach them so they may be easily removed. If part of a snap-fastener is sewed to the button and the other part to the garment, this may easily be accomplished.—Mrs. E. L. S.

A Use for Old Bath Towels

Sometimes I find that bath-towels wear out in the centre and still have some good parts to it. Cut out the good parts ten inches square and crochet a plain edging to it. You will be surprised how many nice wash-cloths you will get from a towel.—L. H. U.

Crochet Finish for Baby Things

When making flannel skirts for baby, I draw scallops, using a thimble, around the bottom, cut out, then double crochet all around, or the edge may be left straight. One may crochet a simple edging which makes it more attractive — the edges around neck and armhóles are crocheted in the same manner with the addition of a picot every fifth stitch.

Squares of linen or lawn worked in this manner make attractive handkerchiefs for children, and take only a few minutes of the busy mother's time.—Mrs. B. B. B.

To Make Rosettes

I find it both much easier and quicker to make my rosettes, especially the little ones, like this: Wind the ribbon around two fingers, the desired distance apart. Then in the centre wind and tie with thread. Then pull loops apart and catch with one or two stitches to hold top together to give effect.—L. Y.

When Using Crochet Cotton

Crocheting from the centre of a ball of crochet cotton is much easier than from the outside. Remove the pasteboard from centre of cotton, then take crochet-hook and carefully draw thread from centre of ball and the end can easily be found. Place ball in an envelope and use from this. The thread is always clean and never tangles.—Mrs. B. F.

When Copying Filet Crochet Patterns

When copying a filet crochet pattern from an illustration in a magazine, use an ordinary reading-glass. The stitches can then be easily counted.—B. R. C.

To Make Buttonholes in Thin Material

The following is a good way to make buttonholes in lawn, voile, or other thin material.

Hold a separate piece of goods underneath where you wish the buttonhole, then cut through both, and work in the usual way. Then clip the under piece of goods away and you have a strong buttonhole. —Mrs. F. D. G.

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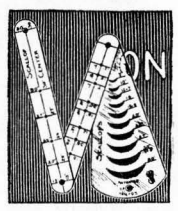

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The embroidery design is white, all solid; eyelets are worked with white, and four rows of blue feather-stitching cover the machine-stitching that holds the fulness in eight flat plaits at each side of the front waist line. A snap will be needed on one end of the belt to fasten it in place after the blouse has been slipped on over the head. The cord may be either blue or white.

Priscilla Fashions

ILLUSTRATIONS ON PAGE 27

No. 8285. LADIES' SKIRT. Embroidery design stamped on white piqué (4¼ yards), $1.85; stamped on white, old rose, or old blue mercerized poplin (4¼ yards), $1.75. Cotton for working, 9 cents extra; silk for working, 25 cents. Perforated pattern of embroidery design, 15 cents. Transfer pattern, 10 cents.

No. 8275. SET OF POCKETS. Embroidery design, any one Fig. number, stamped on white piqué, and same material (4 yards), not stamped, to complete skirt, $2.00; stamped on white, rose, or old blue mercerized poplin and same material (4 yards) to complete skirt, $1.85. FIGS. 1, 3, AND 5. Cotton for working any one design, 6 cents extra; silk for working, 10 cents extra. FIGS. 2, 4, AND 6. Cotton for working any one design, 10 cents extra; silk for working, 25 cents extra. *Perforated stamping patterns* of embroidery designs, Figs. 1 and 3, 10 cents each; Figs. 2, 4, 5, and 6, 20 cents each. Use paper pattern No. 8285 for cutting skirt.

No. 8283. LADIES' SUNBONNET. Stamped white piqué, 65 cents; stamped white linen-finish cotton, 50 cents, or on pink, blue, or tan chambray, 50 cents. Cotton for working, 15 cents extra; silk for working, 30 cents extra. Perforated stamping pattern of embroidery design, 25 cents. Transfer pattern, 15 cents.

No. 8314. WORKING APRON. Embroidery design stamped on white cotton lawn, $1.45; stamped on pink, blue, or tan chambray, $1.25; on white linen-finish cotton, $1.00. Cotton for working, 6 cents extra; silk for working, 15 cents extra. Perforated pattern of embroidery design, 25 cents. Transfer pattern, 15 cents.

No. 8310. SPORT BLOUSE. Embroidery design for pockets and cuffs stamped on blue or tan linen (material given for collar and sash), and white linen (3¼ yards), not stamped, to complete blouse, $3.00; stamped on old rose or old blue mercerized poplin, and white mercerized poplin (3¼ yards), not stamped, to complete blouse, $1.85. Cotton for working, 12 cents extra; silk for working, 45 cents extra. Perforated stamping pattern of embroidery design, 35 cents. Transfer pattern, 15 cents.

ILLUSTRATIONS ON PAGE 25

No. 8324. LADIES' WAIST WITH SEPARATE OVERBLOUSE. Embroidery design stamped on mercerized cotton voile, $2.00. Cotton for working, white or three shades of blue, or of any desired color, 75 cents extra; silk for working, $2.00 extra. Perforated stamping pattern of embroidery design, 65 cents.

No. 8298. LADIES' SKIRT. Embroidery design stamped on mercerized cotton voile, $1.50. Cotton for working, white or three shades of blue, or of any desired color, 90 cents extra; silk for working, $2.70 extra. Perforated repeating pattern of embroidery design, 25 cents.

No. 8320. LADIES' WAIST. Embroidery design stamped on white, pink, green, lavender, or yellow linen, $1.50; on white poplin, $1.00. Cotton for working, 27 cents extra; silk for working, 75 cents extra. Perforated stamping pattern of embroidery design, 45 cents. *A diagram will be sent with each pattern.*

No. 8210. LADIES' SKIRT. Embroidery design stamped on white, pink, green, lavender, or yellow linen, $3.00; on white poplin, $2.00. Cotton for working, 18 cents extra; silk for working, 60 cents extra. Perforated stamping pattern of embroidery design, 35 cents. *A diagram will be sent with each pattern.*

No. 8289. LADIES' DRESS. Design for collar and cuffs stamped on white linen, 85 cents; on white cotton lawn, 60 cents. White mercerized cotton poplin (8½ yards) to complete dress, $3.00. Cotton for working, white or a desired color, 30 cents extra. Perforated pattern of embroidery, 45 cents.

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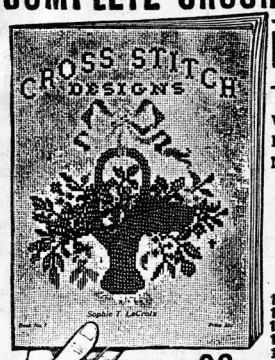

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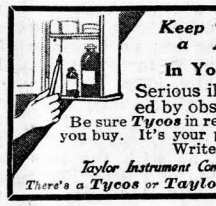

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DELATONE is an old and well known scientific preparation, in powder form, for the quick, safe and certain removal of hairy growths—no matter how thick or stubborn they may be. You make a paste by mixing a little Delatone and water; then spread it on the hairy surface. After two or three minutes, rub off the paste and the hairs will be gone. When the skin is washed, it will be found clean, firm and hairless—as smooth as a baby's. Delatone is used by thousands every year, and is highly recommended by beauty authorities and experts.

Druggists sell Delatone, or an original one-ounce jar will be mailed to any address upon receipt of $1.00 by

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Lessons Include Sheet Music
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BY RECTOR System

Free Catalogue
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Beautifully Curly, Wavy Hair Like "Nature's Own"

In three hours you can have just the prettiest curls and waves! And they remain a long time, when Liquid Silmerine is used before rolling the hair in curlers.

Liquid Silmerine

is perfectly harmless. Easily applied with brush. Hair is nice and fluffy when combed out. Silmerine is also a splendid dressing. Keeps hair fine and glossy. Directions with bottle. At your druggist's.

CLOSE-TO-NATURE CANVAS HOUSES

A FRESH AIR RETREAT on your LAWN and a LUXURY in the CAMP. DESIGNED especially for SLEEPING and LIVING in the OPEN AIR. As OPEN to the AIR as an UMBRELLA but INSTANTLY closed WEATHER TIGHT or just partly. LETS the AIR IN but KEEPS the INSECTS OUT. Easily ERECTED or quickly COLLAPSED and rolled into BUNDLES without the REMOVAL of a BOLT or the USE of a TOOL. Why swelter under HOT ROOFS when the CLOSE-TO-NATURE houses are as COOL as the ATMOSPHERE. Eight sizes to meet all requirements. Send for illustrated catalog.

CLOSE-TO-NATURE COMPANY
330 FRONT ST. COLFAX, IOWA

You Can Have Beautiful Eyebrows and Lashes

by applying "Lash-Brow-ine" nightly. It nourishes the eyebrows and lashes, making them long, thick and luxuriant, adding wonderfully to your beauty, charm and attractiveness. "Lash-Brow-ine" is a guaranteed pure and harmless preparation, used successfully by thousands. Send 25c (coin) and we will mail you "Lash-Brow-ine" and our beauty booklet prepaid in plain sealed cover.

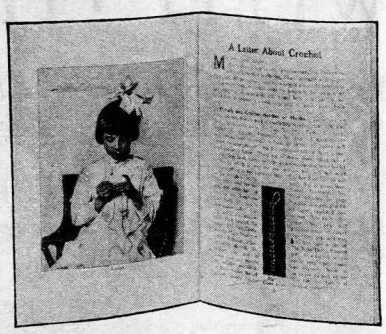
Maybell Laboratories, 4008-52 Indiana Ave., Chicago

Keramic Studio

The Magazine for **CHINA PAINTERS**

1 yr. $4.00, 6 mos. $2.20, 3 mos. $1.10. 1 yr. Canadian $4.25, Foreign $4.50. Send for list of books and prospectus of H. B. Paist's book, "Design and The Decoration of Porcelain." Sample mag., old number, 10c. 212 Gifford St., Syracuse, N.Y.

The Priscilla Junior Club



If you wish to join the Priscilla Junior Club, send Aunt Priscilla your name, age, and address and ask her about joining. The club is open to boys and girls under seventeen.

DEAR JUNIORS:

For a long time requests have frequently come from girls all over the United States for a CROCHET AND TATTING CONTEST. Now, we are going to have a big one, and I hope that many neat pieces of work will be sent in. Any Junior not over sixteen may enter this contest. If you are not a Junior and wish to send some crochet or tatting pieces, write to Aunt Priscilla, telling her that you wish to join the club and give your full name and address, also your age.

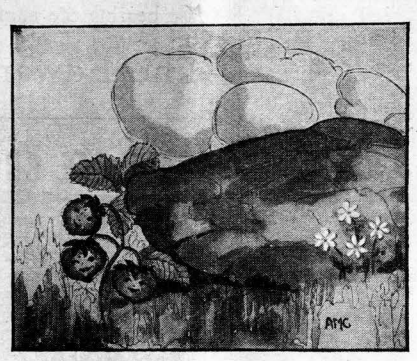
The crocheting or tatting which you send must be neat and clean, and if an original design that hasn't been published, please say so. Pin a paper or card to each piece of work you send, and on this write your name, age, and address. *Enclose return postage. Do not forget* to do this, please; many Juniors who sent doll dresses did forget. You must do the work all by yourself — no one else must take a stitch on the piece or pieces that you send.

Three dollars will be given to the Junior over twelve years of age who sends the best piece of tatting, also to the one who sends the best piece of crochet. Three dollars will be given to the Junior of twelve or under who sends the best piece of tatting, also to the one who sends the best piece of crochet. Then there will be four one-dollar prizes, two for tatting-workers and two for crochet-workers. And "last, but not least," six Junior pins will be given for good work.

Now, I know that those of you who do not crochet or tat will wish to learn at once (and you will have time, for the contest doesn't close until the fifteenth of September!). The Juniors' Crochet Book pictured at the top of this column is one that many of you have, but those who don't may send their orders with ten cents in stamps to Aunt Priscilla and she will have a copy sent you at once. For those who wish to do tatting there are two books, Priscilla Tatting Book No. 1 and Book No. 2. Either of these books will be sent on receipt of twenty-five cents.

Any kind of article, made of any kind of thread you choose, may be sent in for this contest, but be careful to follow directions about sending the things and don't forget to wash them if they are soiled. Address all packages and letters to "Aunt Priscilla," 85 Broad Street, Boston, Mass. Sometimes I get letters that have been delayed because the senders addressed them to Aunt Priscilla, Chicago, or Aunt Priscilla, Philadelphia.

Each month I get several letters from children who either sign their name and give no address, or give an address and sign no name. Other girls sign just the given name and trust to Aunt Priscilla to remember the surname or the address. Now, some months, Aunt Priscilla receives one thousand letters, and although she often does remember the handwriting or the full name, it isn't best to expect her to do so.



Will Mary H. Davis, of Montour Falls, N. Y., please send her full address? Her outfit was returned to me. Your own,

AUNT PRISCILLA.

What the South Wind Found

By Agnes M. Choate

THE South Wind told me the story, so I know it must be true; and if you'd like to listen, dears, I'll tell it all to you. The warm June sun was shining bright, and he had been at play, down in the meadow grasses throughout the glorious day. The butterflies all loved him, so full of fun was he; no comrade in the meadow could run so fast, you see. The clovers thought him jolly, likewise the daisies, too, as he gaily fanned their faces, or blew off drops of dew. But, you will never guess, dears, what South Wind found that day, as with the bees and butterflies, at "Hide and Seek" he'd play. South Wind was "it" that moment, and hunted high and low to find a caterpillar, who off by himself did go. And as he peered beneath a rock, — there in the cool, green shade, he found the quaintest family, that ever had been made! Each wore a small, green bonnet, and oh, their cheeks were pink! They smiled at South Wind sweetly — he knew not what to think! Their faces were so round and plump, with many dimples, too; they were as dainty, fresh and sweet, as ever, dears, were you. And now, I'm sure you will have guessed who these pink folk might be? You'll find them oft in the sweet June fields — the Strawberry Family!

June Contest

Bertha Laue, of Illinois, sent these jumbled words for other Juniors to solve. These funny words are girls' names which you have often heard. Write or print the words in correct form; sign your name, age and address, and send to Aunt Priscilla so that she will receive the papers by June fifteenth. If you can think of some attractive and unusual way of fixing your answers, you will be more apt to win a prize.

aiamnr	enerola	ecila
ejonsiehp	earmtrga	reathir
imnien	rona	ydthoor

March Prize Winners

Madeline Bellman, 14 years, N. Y., is first prize winner. June Hauselman, 14 years, Ill.; Junior Dean, 14 years, Mass.; Dorothea Zoll, 12 years, Mass.; Carmen Liersch, 12 years, Mo.; Mamie W. Engel, 12 years, Ill.; Violet Peterman, 12 years, Calif.; Frances Brodrick, 12 years, Wash.; Simone L. Gascon, 11 years, Canada; George J. Reynolds, 10 years, Pa.; Dorothy Mills, 9 years, Kan.; Lula Chapman, 8 years, No. Car.; John Reams, 7 years, Calif.

Correct Answers

s-hoe l-ark b-rain b-read or m-eat

Want A Piano?

Investigate the special offer that THE MODERN PRISCILLA is making to its readers. It will be well worth while.

There is an opportunity here for you to obtain, *in a decidedly unusual way,* a beautiful instrument made by one of the best known piano manufacturers in this country.

It will cost you only a one-cent stamp on a post-card to learn about The Priscilla's extraordinary Piano offer, and it will surely pay you to write for particulars. This will impose no obligation of any kind, so *do it now.* Ask for our "Piano Plan" and address:

Department 5
The Modern Priscilla
85 Broad Street, Boston, Mass.

Enlarge Your Chest

WONDERFUL NEW INVENTION

THE PSYCHO-EXPANDER will enable any man or woman to thoroughly master deep breathing, increase the chest expansion three to six inches, enlarge the chest to its full beauty, fill out the hollows of the neck, shoulders, arms, develop a beautiful classic bust and figure, recharge the system with renewed strength—power—vitality, giving permanent physical development to the whole body. Even five minutes' use will surprise and delight you. Nothing like it ever invented before, **registers your expansion automatically.** The principle of the PSYCHO-EXPANDER is what gives to great singers and grand opera stars such perfect health and charming physical development. Send 4c today for beautiful illustrated booklet.

PSYCHO-EXPANDER CO., DEPT. M, CLARINDA, IOWA

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SAVES YOU MONEY

Buy direct and save $10 to $20 on a bicycle. **RANGER BICYCLES** now come in 44 styles, colors and sizes. Greatly improved; prices reduced. Other reliable models $14.75 up. **WE DELIVER FREE** to you *on approval* and *30 days trial* and riding test.

Our **big FREE catalog** shows everything new in bicycles and sundries. Write for it.

TIRES, lamps, wheels, parts and supplies at *half usual prices.*

Do not buy a bicycle, tires, or sundries until you get our *wonderful new offers,* low prices and liberal terms. A postal brings everything.

MEAD CYCLE COMPANY
Dept. B-8 Chicago

IF YOU USE ARTISTS' MATERIALS

YOU should have a copy of our catalogue, which we will send you on receipt of a postal mentioning the MODERN PRISCILLA. We can supply you with all materials for OIL, WATER COLOR, and CHINA PAINTING.

The Fry Art Co.
35-37 West 31st St., N. Y. City

Remember Your Sick Friends

with one of the many "Chase" novelty gifts or cards. This box contains 4 English Walnuts each with cheery message. **25c** complete.

For Sale Everywhere or Direct.

Send for Catalog 259

ERNEST DUDLEY CHASE, 251 Causeway St., Boston, Mass.

Films Developed by my process give best results. 23 years' experience. Why experiment with novices and disappointments? First 6 ex. roll dev. free. Booklet "Film Faults," Price List, Sample Velox Print Free. **M. POLLARD, LYNN, MASS.**

PRISCILLA FASHIONS

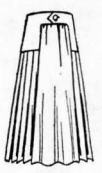
In no Previous Season have Embroideries been so much used as Trimmings

8324
8298

8320
8210

8289

For description of Embroidery designs see page 23

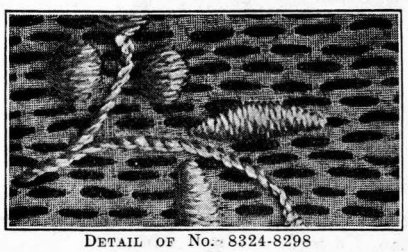


RUSSIAN blouse effects, so popular in the spring, will continue in favor during the summer and into the fall.

The dress above would be charming made of white and embroidered in white or different shades of any favored color. One delightful feature of this dress is the skirt in straight lengths without gores, and over-blouse and peplum cut in one piece so that it is as easy as possible to make and to fit, and having no gored seams it will launder very satisfactorily. The embroidery is another interesting feature. As the detail below shows, a background is formed by lines of running-stitch. These stitches do not need to be of even length, so that the work can be quickly done, and then a fine open pattern is embroidered over it. If the work is in color, two shades are used for the vine, and the medium shade for the background. This gives the rich effect of all-over embroidery with little work.

In the centre is an attractive model for linen or poplin. It would be very smart made of color and embroidered all in white, but it can be successfully developed in white with the embroidered motifs in three shades of a color. The detail shows the method of working. Triangular sections are outlined, and in the centre is a line of French knots in a darker shade.

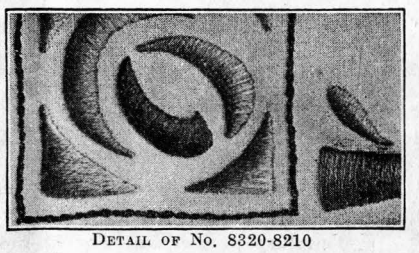
Fabrics with huge round dots no longer give us a feeling of surprise but rather of approval. However, No. 8289 would be just as smart and more practical if made of plain white or colored poplin or lawn with a collar, which, by the way, is very smart and becoming, made of soft linen or lawn. The embroidery is a very simple design in satin-stitch and cut-work. This work is all in white, although it could be in the color of the dress fabric.



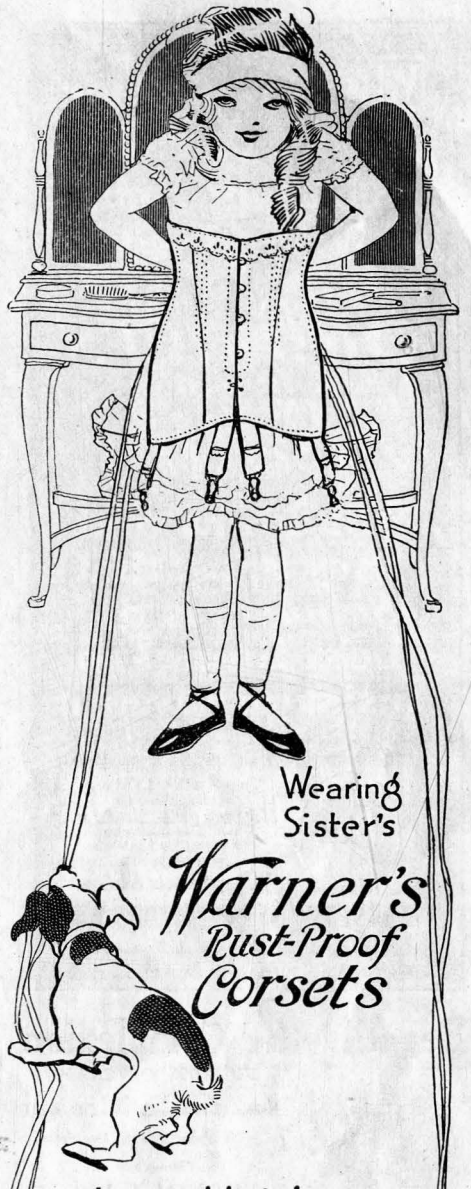
DETAIL OF No. 8324-8298

How to Order Patterns:—Write name and address plainly, give number and size of each pattern you want and enclose proper amount of money. Address, The Modern Priscilla, Boston, Mass.

Cutting patterns Nos. 8324, 8320, and 8289 supplied in sizes 36 to 42. Nos. 8210 and 8298, sizes 24 to 32 inches waist measure. Price, 15 cents each.



DETAIL OF No. 8320-8210



Wearing Sister's

Warner's Rust-Proof Corsets

-It wouldn't be so bad at that!

Warner's Models for growing girls and slender figures shape healthfully and gracefully.

Every Corset Guaranteed

$1.00 $1.25 $1.50 $1.75 $2.00 $3.00 and up to $5.00

THE WARNER BROTHERS COMPANY
New York Chicago San Francisco

When you order a suit or cloak tell them it must be lined with

Skinner's GUARANTEED Satin

You know and they know that *Skinner's* is the best lining—so insist on having it

This Label shows the Genuine

The Satin Lining in this garment is *Skinner's Satin* AND IS GUARANTEED TO WEAR TWO SEASONS MANUFACTURED BY William Skinner & Sons.

"Look for the Name in the Selvage"
None genuine without the word "Skinner's"

Beautify the Complexion

SURELY, QUICKLY.

Nadinola Cream

The Supreme Beauty Requisite Used and Endorsed by Thousands

NADINOLA banishes tan, freckles, pimples, liver-spots, etc., extreme cases. Rids pores and tissues of impurities. Leaves the skin clear, soft, healthy. Directions and *guarantee* in package. By toilet counters or mail, two sizes, 50 cents and $1.00. Address Dept. P.

NATIONAL TOILET COMPANY. Paris, Tenn.

PANAMA HATS RE-BLOCKED

Your old hat—Panama or Leghorn—can be cleaned and reblocked into one of the latest styles and re-finished like new.

DELIVERY one week

BRAID HATS re-sewed and re-blocked.

FREE CATALOG

ILLUSTRATING 150 NEW SHAPES FOR BRAID AND PANAMA HATS

McHenrys Dept. 20 Prospect Av. Cleveland, Ohio

PERSPIRE TO EXCESS NO MORE!

NONSPI (An Antiseptic Liquid). Use about twice a week. Diverts perspiration from the armpits. Also destroys the odor. No ruined dresses—no armpit odor—what a relief! 50c (several months supply) of toilet and drug dealers or by mail. Or send us 4c for testing sample and what medical authorities say about armpit perspiration.

Nonspi Co., 2623 Walnut St., Kansas City, Mo.

Ladies **EASE YOUR FEET!**

Send for FREE catalog of specialties in Women's

PILLOW SHOES

for house and street wear. Comfortable and easy fitting as a glove. Good honest shoes at popular prices.

NEAT. LONGWEARING. NOISELESS.

This cloth combination postpaid $2.48

PILLOW SHOE CO.

Dept. A, 184 Summer St., Boston, Mass.

Agents Wanted Make Big Money

selling guaranteed waterproof Kitchen Aprons. Three styles and colors. WRITE AND LEARN HOW TO OBTAIN SAMPLES WITHOUT COST.

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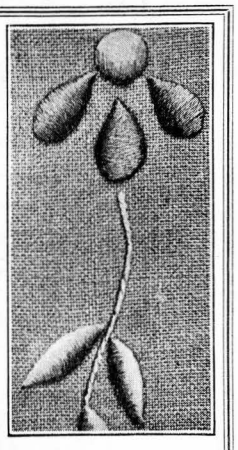
Do You Want To Stop Falling Hair kill dandruff? stimulate growth of your hair? Use **MARVEL**—it improved my hair 400% in 2 years. My testimonial and photo with every purchase 25c and 50c **Miss Marvel, 22 N. William St., N.Y.**

New Frocks for Young Girls



CUTTING PATTERNS

Paper patterns of No. 8292 supplied in sizes 6 to 14 years; No. 8322, sizes 2 to 10 years; No. 8280, sizes 14 to 20 years; No. 8319, sizes 6 to 12 years. Price, 15 cents each.

DRESSMAKING LESSONS

Send 2 cents extra and we will mail you a 16-page Fashion Book, showing over 150 new styles for Ladies, Misses, and Children, and containing many valuable sewing lessons.

8292

STYLES for children are more interesting than ever this season, and the four illustrated have been chosen because they are smart, are within the skill of the home dressmaker, and adapted to the frequent laundering that such little frocks require.

The plaited skirt of No. 8292 is stitched to the lower edge of the overblouse, and the guimpe of white voile is made separate. Poplin or chambray are attractive and serviceable materials for the overdress, which may be white or colored. Embroidery is in two shades of the dress fabric, as seen in the detail of the work above.

Embroidery design for overdress stamped on 2¾ yards white, old rose, or old blue mercerized poplin, for *sizes 6 to 10 years,* $1.10; stamped on 3¾ yards, for *sizes 12 to 14 years,* $1.50. Cotton for working any one size, 15 cents extra; silk for working, 45 cents extra. Perforated stamping pattern of embroidery design for blouse, 40 cents. GUIMPE.—Embroidery design stamped on white cotton voile, 55 cents. Cotton for working, 6 cents extra; silk for working, 15 cents extra. Perforated pattern of embroidery design, 25 cents.

No. 8322, cut in one piece, is an ideal dress for a little miss. It can be made of linen or chambray and ripelette would make the coolest kind of hot-weather dress. The embroidery in pompadour effect is all in satin-stitch. Flower petals are in color, and stems, leaves, and scalloped edges are white.

Sizes, 2 to 8 years. Embroidery design, any one size, stamped on white, blue, green, or tan linen, $1.50; on white ripelette, 75 cents, or on pink, blue, green, or tan chambray, 75 cents. Cotton for working, any one size, 21 cents extra; silk for working, 75 cents extra. Perforated stamping pattern of embroidery design, 40 cents.

Simplicity becoming a girl in her teens is expressed in every line of No. 8280 and is suitably reflected in the embroidery. We should be thankful that Fashion has again decreed dainty white lingerie frocks sufficiently elaborate for any requirement of girls of this age. This model can be developed in voile, linen, or poplin.

Sizes, 14 to 20 years. Embroidery design, any one size, stamped on white mercerized cotton voile, $1.85; on white, blue, green, or tan linen, $3.75; on white, old rose, or old blue mercerized poplin, $2.00. Cotton for working, any one size, 24 cents extra; silk for working, 75 cents extra. Perforated stamping pattern of embroidery design, 45 cents. GUIMPE.—White mercerized cotton voile, not stamped, 65 cents; white, blue, green, or tan linen, $1.25; white, old rose, or old blue poplin, 70 cents.

A party dress for little tots is made of straight strips of material except the tiny bodice, which is finished with lace insertion about the neck. The dress can be made of voile or batiste and edges may be hemmed.

Embroidery design for No. 8319 stamped on 2½ yards white cotton voile, for *sizes 4 to 8 years,* $1.00; on 3 yards, for *sizes 10 to 12 years,* $1.35. Stamped on 2½ yards white batiste, for *sizes 4 to 8 years,* $1.15; on 3 yards for *sizes 10 to 12 years,* $1.50. White cotton for working, any one size, 30 cents extra. Perforated pattern of embroidery, 50 cents.

8322

8280

8319

How to Order Patterns: — Write name and address plainly, give number and size of each pattern, and enclose proper amount of money. Address all orders to The Modern Priscilla, Boston, Mass.

An advertisement in THE PRISCILLA means a reliable advertiser.

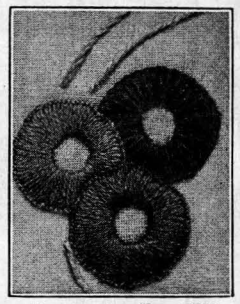
Telling Accessories that Round Out the Summer Wardrobe

8285

No. 8285 is a very satisfactory tub skirt. Cut in three pieces with a seam on either side and in front. A woman may suit her pleasure in the matter of pockets, and choose from among those illustrated.

THIS summer the average woman will build her wardrobe around her so-called sport clothes, most conspicuous of which is the smock. This may match the skirt or be of contrasting color, and will appear in many different fabrics. No. 8310 could be of linen, poplin, or linen-finish cotton, and trimmings are of similar material in contrasting color. A detail below shows the embroidery design. Flower petals are dull yellow, the circle light blue, and lines are blue couched with yellow. Another detail above shows the embroidery on the bonnet. Flowers are buttonhole-stitch in three shades of blue, leaves are white satin-stitch, and stems white. The construction of the bonnet is very simple. The brim is made double and starched to give firmness to the shape, and the eight-pointed crown is buttoned onto the brim.

8283



Detail of No. 8283

For description of embroidery designs, see page 23.

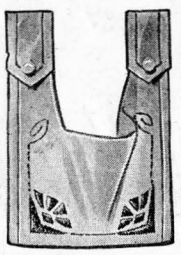


Fig. 5

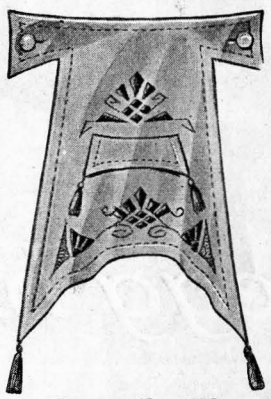


Fig. 6. No. 8275
A Variety of Pockets

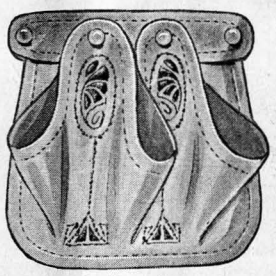


Fig. 4

The bonnet above is of real service to protect the eyes from the sun, whether in the country or at the seashore. But every girl knows that such hats are wonderfully becoming, and use the sun as an excuse for wearing them.

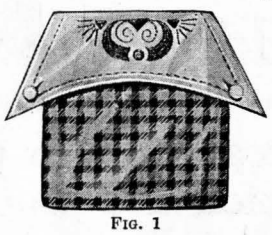


Fig. 1

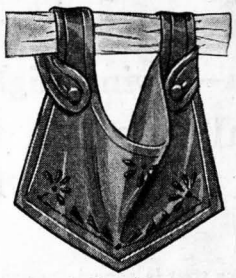


Fig. 2

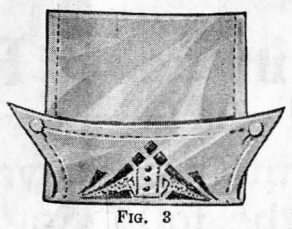


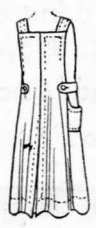
Fig. 3

8314

All of the pockets can be embroidered in two shades of any color, and the work is chiefly satin-stitch and outline.

In the one at the upper right corner, outlining is done in German knot-stitch, and the remaining two in the top row carry the outline in running-stitch. Triangular spots in the lower corners of the top centre illustration and on either side of the centre of the design in the lower right one of the group, are filled in with seed-stitch.

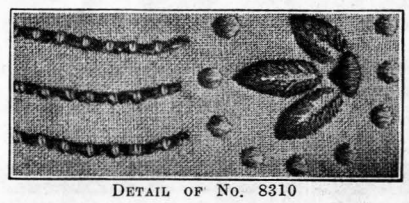
And when you are planning all of these charming clothes be sure not to forget an ample apron to cover them, if occasion requires, or to wear over the cool, clean work-dress for morning. No. 8314 is unusual, attractive, and practical. It can be made of linen-finish cotton, lawn, or any color of chambray. If colored, it should be embroidered in white, and if the apron is white the embroidery is done in two shades of blue. Flowers are buttonholed in the light shade, solid spots in the darkest shade, and lines in running-stitch are in the lighter shade.



Cutting patterns of Nos. 8283 and 8275 are supplied in one size only. No. 8314, sizes 34 to 44; No. 8310, sizes 34 to 42; and No. 8285, sizes 24 to 34 inches waist measure. Price, 15c. each.

For directions in ordering patterns, see page 25.

8310



Detail of No. 8310

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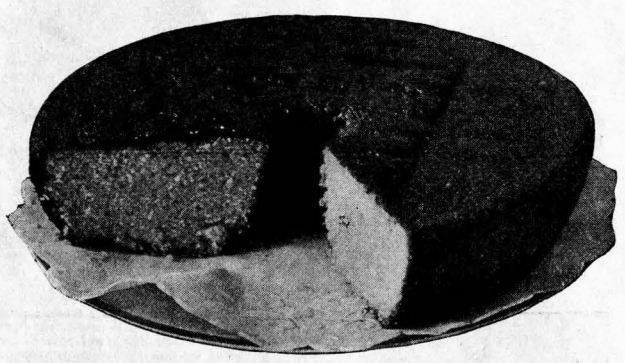
A new and economical way to make a fine sponge cake.



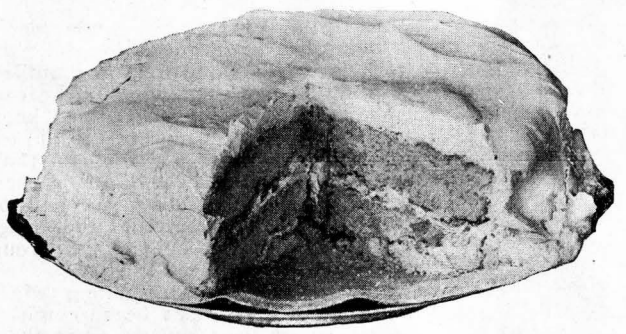
Sponge Cake

1 cup sugar
½ cup water
3 eggs
2 teaspoons Royal Baking Powder
1 cup flour
½ teaspoon salt
2 tablespoons cold water
1 teaspoon flavoring

DIRECTIONS:—Boil sugar and water until syrup spins a thread and add to the stiffly beaten whites of eggs, beating until the mixture is cold. Sift together three times, the flour, salt and baking powder; beat yolks of eggs until thick. Add a little at a time, flour mixture and egg yolks, alternately to white of egg mixture, stirring after each addition. Add 2 tablespoons cold water and flavoring; mix lightly and bake in moderate oven about one hour.

(The old method called for 6 eggs)

A cake that is especially economical. Requires only one egg.



Cream Layer Cake

1 cup sugar 1 cup milk 2 cups flour 1 teaspoon flavoring
1 egg 4 teaspoons Royal Baking Powder 2 tablespoons butter

DIRECTIONS: — Cream the sugar and butter together, then mix in the egg. After sifting the flour and baking powder together two or three times, add it all to the mixture. Gradually add the milk and beat with spoon until you have a smooth pour batter. Add the flavoring. Pour into two buttered layer cake tins and bake in a moderately hot oven for 20 minutes. Put together with Cream Filling and cover top and sides with White Icing.

CREAM FILLING

¼ cup sugar 2 tablespoons cornstarch 1 teaspoon butter
1 cup milk 1 teaspoon flavoring

DIRECTIONS:—Mix cornstarch with a little of the cold milk and stir into boiling milk. Add butter and sugar; boil 5 minutes. When nearly cold, add flavoring and spread between layers.

(The old method called for 3 eggs)

Booklet of practical recipes which economize in eggs and other expensive ingredients mailed free on request. Address **Royal Baking Powder Co.**, 132 William St., New York

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Cakes and Cookies

THAT home-made cakes are superior most people agree. There is neither the substance nor the flavor in the store article that there is in the cake made at home, and yet, though home-cooked ones are invariably preferred, many otherwise capable and economical housewives do not make their own cakes.

Many who are excellent breadmakers are indifferently successful at cakemaking. Very possibly the failure may arise from one little omission; one simple thing done wrong, and it is hoped the following advice, based on practical experience, will be found useful to the less successful cake-baker.

Prepare the Oven

To make cakes successfully at home, much attention must be paid to the oven. Clean out the flues so that it will heat properly, and without any unnecessary poking of the fire. The heat of the oven is of great importance, particularly for large cakes. It is a good plan for inexperienced cooks to try the oven by means of a piece of white paper. If the heat is too great, the paper will blaze up or blacken; on the contrary, if too cold it will be too long in changing color. If it changes to a dark yellow color the oven is about the right temperature for a large cake. On no account must the cake be moved till it is set, and great care must be taken not to bang the oven door, and cause the cake to fall.

Fruit cakes need rather a hot oven just at first in order to set the mixture quickly; otherwise the fruit sinks to the bottom.

Ovens require study because they vary greatly from all sorts of causes, and unless watched this varying will spoil the cake. Large ovens, brick ones especially are the most reliable, and small iron ones vary most.

Remember, with these latter the very putting in of a large cake will alter the temperature of the oven perceptibly and so will the mere opening of the door. Gingerbread and sponge cake are especially liable to fall. Some ovens are apt to burn the cake on the bottom, in which case paper the cake-tin well and stand it on another tin or trivet. If there is a tendency to burn on the top, a covering of greased paper is indispensable to the cake.

The most correct way of gauging the heat of an oven is with the thermometer. These are no longer the expensive articles they used to be; a very simple and yet efficient one can be bought for a small sum, and will be found of invaluable service to the amateur cake-maker. The degrees of heat would be nearly the following:

From 400° to 450° a hot oven
From 300° to 350° a moderate oven
From 250° to 275° a slow oven

It is not always easy, or even advisable, in many cases to give the exact time required to bake a cake, as this will vary from many causes; therefore, it is best always to test your cake before removing it from the oven. For this purpose take a long thin wooden skewer, and run it down right to the centre of the cake. If it comes out dry and clean the cake is done; if, on the contrary, it sticks and is wet, the cake needs longer baking. Some people use a knife for this purpose, but this is not to be recommended, the mere touch of the knife is sufficient to "sadden" some cakes.

Cakes should be allowed to stand for a minute or two before removing them from the tin; they will then come out more easily. They should then be cooled on a wire stand or sieve, or stood on end so that the air gets round the bottom and sides.

Baking-tin must be greased well with clarified drippings, it is better for the purpose than butter, and large tins need greased paper lining to prevent the cakes burning. For plain cakes the paper is unnecessary. Simply grease the tins well, and dust out with flour.

Mixing and Making

Have everything ready to hand before starting to mix the ingredients.

Raisins should be seeded and split, currants washed and dried, peel shredded, and sugar sifted. This saves time.

It is essential to have everything of the best quality. Flour differs very much, and the best pastry flour should be chosen. It should be thoroughly dried and warm, and it must be sifted. For rich cakes, butter of the best quality should be chosen. It should have plenty of body and be free from salt and water. For plainer cakes, good drippings, lard, oleomargarine, or one of the different vegetable fats now on the market will generally answer the purpose.

Eggs should be quite fresh, and to test them it is advisable to break them singly into a cup. Eggs give color, richness, and lightness, and when economy is no object, they are always preferable to baking-powder, and cakes will be decidedly lighter if the yolks and whites are beaten separately. The latter should be beaten to a stiff froth, and added immediately before the fruit is put in. It will be found much easier to beat them in a cold place than in a hot kitchen, some good cooks place them in the refrigerator for some time before using them.

Fruit for cake should always be carefully picked over, all stones, stalks, etc., removed and in the case of currants they should be well washed in hot water, and rubbed thoroughly dry in a clean lightly floured cloth. But be sure this washing is done sufficiently early to insure the fruit being absolutely dry and cold before it is added to the mixture. Many a mysteriously spoilt cake is due to the washing of the currants at the last minute, and then used either insufficiently dry, or hot from the oven into which they have been thrust to dry them.

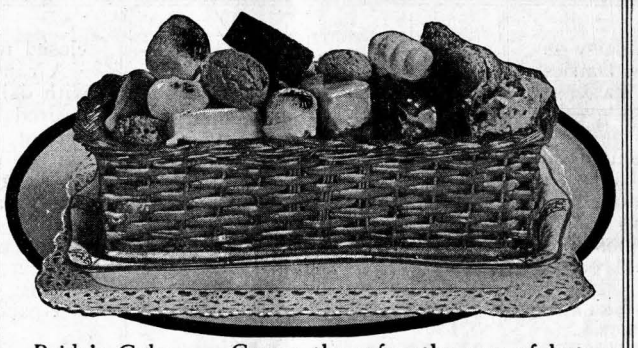
Orange, lemon, and citron peels should be of good color and flavor. They should not be added to cake mixtures in chunks, as is so often done, but should be shredded.

Rose Leaf Cake

Cream one-half cupful of butter or lard with one cupful of sugar, add the yolks of five eggs, well beaten, one teaspoonful of rose extract, and one teaspoonful of vanilla extract, one and one-half cupfuls of flour, one-half cupful of cornstarch, and two teaspoonfuls of baking-powder, then fold in the whites of eggs, beaten to a stiff froth. Bake in two layers in a moderate oven. When cold put together with the following fig filling.

Chop one pound of blanched almonds, add one pound of chopped figs, three-fourths pound of seeded raisins, chopped fine, and one-half pound of chopped candied citron peel. Form into a paste with fruit juice. Spread a thin layer of boiled frosting between the cake, then a layer of the fig paste, and another of the frosting. Cover with boiled frosting and decorate with candied rose leaves.

ALTHO EXPERTS SAY THERE ARE BUT TWO KINDS OF CAKE, WOMEN MAY CONCEAL THE FACT FROM MERE MAN



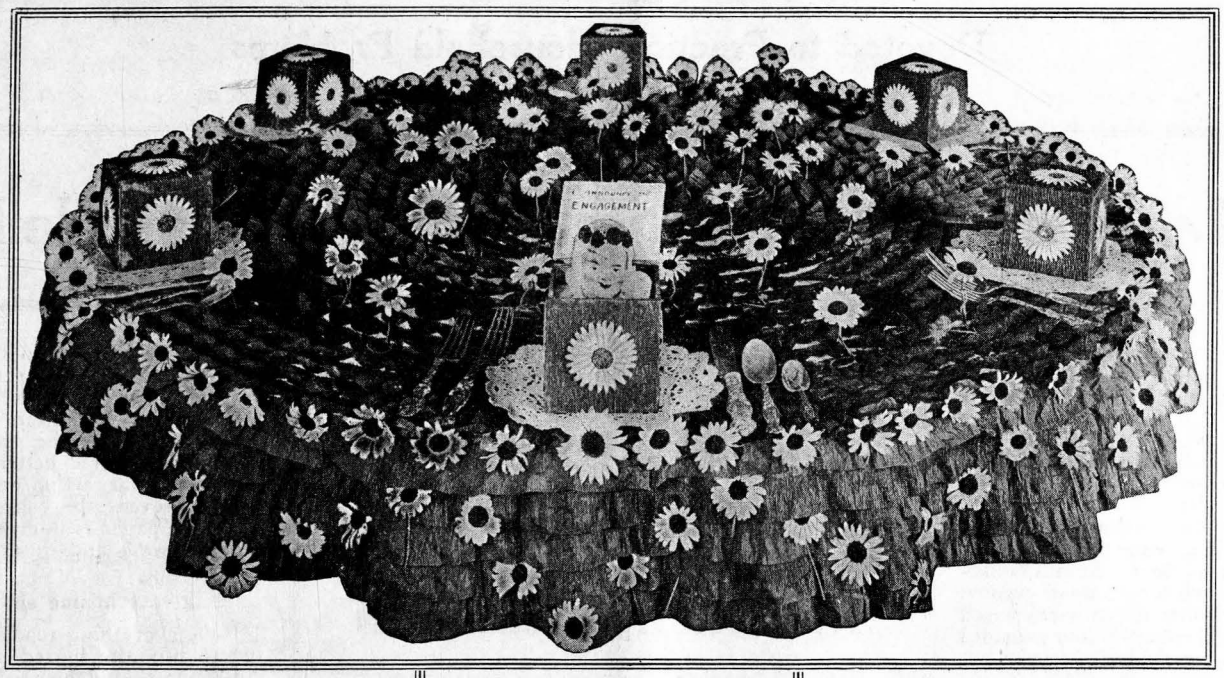
Bride's Cake. — Cream three-fourths cup of butter with one and one-half cups of sugar, add one-half cup of cream or milk, two cups of flour with two teaspoonfuls of baking-powder, and one-fourth teaspoonful of salt, then add one teaspoonful of almond extract and the whites of eight eggs, beaten to a stiff froth. Turn into a greased and floured round cake-pan and bake in a moderate oven for fifty minutes. Cool and cover with boiled frosting, decorate with ornamental frosting, arrange on a lace paper doily, and surround with flowers.

AN EXCELLENT WEDDING CAKE

Cream one pound of butter, add gradually one pound of sugar, five well-beaten eggs, two teaspoonfuls of mixed powdered spices, one glass of coffee or fruit juice, one pound of ground almonds, one pound of flour, one-half teaspoonful of salt, one pound of mixed candied peels, shredded fine, one pound of currants, and one pound of Sultana raisins. Mix carefully, turn into a large greased and papered tin and bake in a moderate oven for three hours.

Daisy Field Announcement Table in Yellow and White

By Alice Clarke Mathewson



CUT an old tablecloth or sheet into a circular table-cover, allowing edges to hang over the table top seven or eight inches, then cut strips of grass-green crêpe paper one and a half to two inches wide. Start at edge of cloth and paste, or sew, strips around row after row, until entire cloth is covered, each row overlapping the preceding one, allowing about three-fourths of an inch of each strip to show. Fasten only top edge, and flute lower edge in and out with fingers. Now cut several green wrapped wires into short lengths. Coil one end of each, stand in vertical position, and stick a daisy on the tip of each, winding the stem around the wires. Daisies should stand from two to four inches high, scattered about as if growing all over the centre of the green-field table.

Around the overhang of the cloth form a pointed or scalloped border by pinning on single daisies at even intervals. At each cover lay a round lace-paper doily and on it place a jack-in-the-box. Dress the jack to represent a bride by draping the head with a scrap of mosquito netting or lacy material, for the bridal veil, and pin a wreath of small daisy centres around the crown. If the face of the jack is a grotesque one the effect will be quite comical. Write or print the engagement announcement, and paste to inside of box cover. This may be worded in various ways, as: To announce the engagement of Ethel Smith and John Blank, etc., or it may be worded in rhyme, as given below.

Open ye up the lid,
Out then jumps the Jack
Making an announcement
Before he pops back.

Mystical initials
E. and J. quotes he,
You and I must guess them,
Whoe'er they may be.

Cover outside of boxes with yellow crêpe paper to match daisy centres. Cut out thirty-six daisies from white paper. Make centres from small buttons covered with yellow crêpe paper and darken around with a pencil. Paste one of these daisies on each side and top of boxes. Have boxes carefully closed to conceal the secret until the appointed time.

A canopy can be made by covering an umbrella-frame with daisy chains in outline. Cut off umbrella-handle at desired length and finish at end with small daisy wreath or loop. Have one umbrella rib directly over each cover. On the tip of each rib hang a daisy wreath, to be worn by the guests during the luncheon or afternoon collation. Make place-cards from artificial daisies with guest's name written on petals around the centre.

MATERIALS REQUIRED. — Two rolls grass-green paper, one roll yellow crêpe paper, six jack-in-the-boxes, mosquito netting, one package green wrapped wire, one package lace-paper doilies, one spool wire (for umbrella-frame).

Recipes for Cakes and Cookies

[CONTINUED FROM PAGE 29]

Cocoanut Cookies

MATERIAL AND AMOUNT	
Eggs	3
Sugar	1 cup
Double cream	½ cup
Cocoanut (chopped)	½ cup
Cocoa	¼ cup
Flour	2½ cups
Baking-powder	2 tsp.
Ginger extract	½ tsp.

BEAT up eggs with sugar until thick, then add cream, cocoanut, cocoa, flour, sifted with baking-powder and ginger extract. Chill for one hour, roll out one-fourth of an inch in thickness, cut out with cooky-cutter, and lay on greased baking-tins. Bake in a moderate oven for ten minutes. When cold cover with Royal icing and shredded cocoanut.

ROYAL ICING. — Break the white of one egg into a bowl, add one-half teaspoonful of lemon juice and sufficient sifted confectioner's sugar to make a stiff paste, beat well and use.

Sponge Cake

MATERIAL AND AMOUNT	
Eggs	3
Sugar (scant)	1 cup
Hot water	1 tbsp.
Vinegar	2 tsp.
Flour	1 cup
Salt	½ tsp.
Baking-powder	½ tsp.
Lemon extract	½ tsp.

BEAT the yolks of eggs until thick and light; add sugar gradually and continue beating for ten minutes; then add hot water and vinegar; sift flour with salt and baking-powder three times; add lemon extract and fold in the flour and the beaten whites of eggs alternately as gently as possible. Turn into an ungreased pan and bake for thirty minutes in a slow oven until well raised and then increase the heat. Invert to cool, then remove from the pan.

Seed Cake

MATERIAL AND AMOUNT	
Sweet butter	1 cup
Sugar	1 cup
Salt	
Eggs	6
Flour	2 cups
Baking-powder	1 tsp.
Powdered cinnamon	½ tsp.
Nutmeg	½ tsp.
Caraway seeds	3 tsp.

GREASE a cake-tin and line it with greased paper. Beat butter to a cream, mix with it gradually sugar and a pinch of salt. Work together until it looks smooth and white, then add the yolks of eggs, well beaten together. Gradually stir in flour sifted with baking-powder, powdered cinnamon, nutmeg, and caraway seeds. Beat the whites of eggs with a pinch of salt until very stiff, and mix them gradually and lightly, but as quickly as practicable. Turn into the prepared tin and bake in a moderate oven for fifty minutes. When it has been baking for thirty minutes, sift a little confectioner's sugar on, and return it to the oven.

MATERIAL AND AMOUNT	
Butter	5½ tbsp.
Sugar	1 cup
Egg	1
Cream	¼ cup
Baking-powder	2 tsp.
Flour	2 cups
Salt	½ tsp.
Mixed powdered spices	1 tsp.

MATERIAL AND AMOUNT	
Brown sugar	1½ cups
Butter	1 cup
Eggs	3
Flour	3¼ cups
Ginger	1 tsp.
Cinnamon	1 tsp.
Raisins	1 cup
Nut meats	1 cup
Soda	1 tsp.
FILLING	
Brown sugar	2 cups
Butter	2 tbsp.
Milk or cream	3 tbsp.

MATERIAL AND AMOUNT	
Butter	½ cup
Sugar	1½ cups
Eggs	6
Flour	2 cups
Baking-powder	1 tsp.
Orange flower water	1 tsp.
ICING	
Sweet butter	¾ cup
Sugar	½ lb.
Fruit juice	1 tbsp.

Jelly Cookies

CREAM butter with sugar, add well-beaten egg and cream. Sift baking-powder, flour, and salt into a bowl, and add to first mixture, with mixed powdered spices. Toss on floured board, roll out, and cut out with cooky-cutter. Place in the centre of each cooky one teaspoonful of currant or apple jelly. Cut out cover with a smaller cutter with a hole in the centre, and place on top of cookies.

Rock Cakes

CREAM brown sugar with butter, add well-beaten eggs, flour, powdered ginger and cinnamon, chopped raisins, chopped nut meats, and baking-soda, dissolved in one and one-half tablespoonfuls of hot milk. Drop from teaspoon onto greased tins, placing them about one inch apart and bake in a moderate oven.

MOCHA FILLING. — Moisten the brown sugar with water to cover, boil until it forms a long thread from the spoon, add butter and milk or cream. Boil until the butter dissolves, then remove from fire and beat until thick, adding one tablespoon coffee extract after taking from the fire. Spread immediately between cakes.

Madelines

CREAM butter with sugar, add the yolks of eggs, one by one, taking care to stir each in well before putting in another, add flour, baking-powder, orange flower water, and the whites of eggs, stiffly beaten. Divide into small floured gem-pans and bake in a hot oven for fifteen minutes. Cool and cover with any preferred icing.

BUTTER ICING. — Beat butter to a cream, add to it sifted confectioner's sugar, and fruit juice. Work with a wooden spoon until creamy, and color with red color if desired. This icing does not dry but remains creamy.

To Fill the Yawning Gap Left by Potatoes

By Louise Ufford Adams

NOTE: Whether the shortage we have been experiencing in potatoes is due to legitimate causes or not, it should be a matter of principle with every housewife to substitute for them or for any other article of diet that may become prohibitive in price, foods having an equivalent nutritive value. The problem of potato substitutes that are appetizing is temptingly and skilfully solved for us in this very suggestive article

SO widely are potatoes considered an indispensable article of diet that anything which prohibits their plentiful use is a common affliction and a source of great difficulty to all housekeepers. It is a far wiser policy to study out possible substitutes than to purchase potatoes at exorbitant prices, and that is not as difficult as it may sound. Potatoes have reigned supreme as a vegetable for a number of reasons. They are easily and extensively cultivated; they are capable of long storage; they are wonderfully rich in food value and furnish much of the bulk necessary for the healthful digestion of food in the body; their mild agreeable flavor and the many ways in which they may be cooked makes them continually acceptable in the menu; and until recently their low cost has brought them within reach of everybody's purse. But alas, times have changed, and potatoes are now a luxury beyond all previous imaginings.

Rice, corn, and the products of other cereals and grains offer themselves as first line substitutes. Like potatoes, their great nutritive value lies in the large per cent. of starch that they contain. It is a well-known fact that starchy foods furnish a most excellent fuel for keeping up the warmth of the body and supplying it with the energy needed for muscular activity, therefore their presence in the dietary is of prime importance. In order to furnish well-balanced rations, however, they should always be served in combination with foods rich in nitrogenous and fatty matter, like meat, eggs, milk, cheese, fish, oils, butter, and with substances like fruits and green vegetables rich in cellulose or fibre.

Rice, but not Necessarily Plain Boiled

In the Orient where rice is the chief article of food, the welfare of all classes depends upon the harvest of the rice fields. Along the Mediterranean shores both peasants and princes eat with great fondness the pastes like macaroni and spaghetti, which are made from wheat flour moistened with water. In the southern part of our own country, dishes from corn, seasoned delectably and cooked with the skill which has made the South famous, are much more popular than potatoes. That other peoples are very well nourished without potatoes is proof that potatoes can be dispensed with when necessary, and that satisfactory substitutes can be found. The task of the ingenious housekeeper, then, is to make these substitutes so attractive and palatable that potatoes will not be missed, a task not difficult if a little extra time and thought is heartily devoted to the awful "high cost of living" problem.

Having rice as a substitute for potatoes does not mean having plain boiled rice repeatedly; there are dozens of pleasing dishes that can be simply made. So many foods and flavors may be harmoniously combined with rice that no one need complain of a lack of variety. Rice with cheese, egg, chopped meat, tomato, spinach, peppers, fruits, and well-seasoned sauces, are some of the possibilities. Since most of the recipes for these dishes call for cooked rice, and since the thorough cooking of rice, as of any starchy food, is essential, accurate directions for boiled and steamed rice may not come amiss at the head of the list.

BOILED RICE. (Chinese method.) — Pick over 1 cup rice, and sprinkle it slowly into 2 quarts rapidly boiling salted water. Boil thirty minutes or until the grains are tender. Drain thoroughly and let stand in a warm place so that remaining moisture may steam off. The kernels of rice should be light, dry, and distinct. Boiled rice should be stirred with a fork so that the kernels will not be broken.

STEAMED RICE. — Wash rice well with cold water. In the top of a double boiler put 3 cups boiling water and 1 teaspoon salt. Add 1 cup rice gradually, stirring carefully, and boil five minutes. Place over the under part of double boiler and steam forty-five minutes, or until kernels are soft. Steaming rice in stock from meat or vegetables adds a delicious flavor.

TURKISH PILAF. — This is a favorite dish with many people. Wash and drain ½ cup rice, steam in 1½ cups boiling water until water is absorbed, add 2 tablespoons butter, 1½ cups stewed or canned tomatoes, ½ teaspoon salt, and a few grains pepper. Cook until rice is tender.

CREOLE RICE is similar but a little more elaborate. Melt 2 tablespoons butter, add 1 tablespoon chopped onion, and when cooked three minutes, add 3 cups boiling water, 1 teaspoon salt, and 1 cup rice. Cook until rice is tender, drain well, add 1 cup tomato pulp, 1 green pepper, finely chopped, a bit of parsley. Reheat and serve.

RICE WITH CHEESE. — The distinctive taste of cheese blends very pleasingly with rice and is so nutritious a combination that it may be used not only as a vegetable but as a meat substitute as well. Steam 1 cup rice. Grate ½ cup cheese, and arrange rice and cheese in alternate layers in buttered baking-dish. Dot over with 2 tablespoons butter, season with salt and cayenne, add sufficient milk to moisten, and cover with buttered cracker-crumbs. Bake in a moderate oven until crumbs are golden brown.

CROQUETTES — Rice with cheese or tomato may also be made into excellent croquettes. Add ½ cup grated cheese, ½ cup thick white sauce, and 1 beaten egg to 2 cups steamed rice, which has been seasoned with salt and pepper. Shape in the form of cylinders, dip in crumbs, egg, and crumbs, fry in deep fat, and drain on absorbent paper.

For rice and tomato croquettes, add to the recipe for Creole Rice 1 beaten egg and spread the mixture of cooked rice and seasonings on a plate to cool. Shape, dip in crumbs, egg, and crumbs, and fry in deep fat.

A croquette mixture which may prove more of a novelty is made from rice and raisins. Boil 1 cup rice in 3 cups water for five minutes, drain, rinse with cold water, and place in top of double boiler with 1 cup seeded raisins, 2 cups milk, and 1 teaspoon salt. Cook till rice is tender, add 2 tablespoons butter, 1 beaten egg, and ⅓ cup sugar. Mix thoroughly and cool. Shape, dip in crumbs, egg, and crumbs, and fry in deep fat.

SPINACH WITH RICE. — This is an especially good combination, because spinach is rich in mineral salts and cellulose, food materials which rice lacks. Boil 1 cup rice, season with salt and pepper, and arrange it on centre of platter. Surround with cooked and seasoned spinach. Garnish rice with slices of hard-cooked eggs.

RICE AND BEET SALAD.—A pretty and tasty salad may be made by packing 2 cups hot boiled rice seasoned with butter, salt, and pepper in a buttered mold. When cold, turn on to a platter and surround with small cubes of cooked beets. Serve with cream or mayonnaise dressing.

Macaroni or Rice in Casserole Dishes

The joys of a casserole of rice and meat are too well known to need mention. Chicken, lamb, beef, veal, can be made with light, fluffy, well-cooked rice, and a savory sauce into most appetizing dishes. The recipe for a typical Italian sauce good for either rice or spaghetti is prepared by cutting 4 slices bacon in small pieces and trying out. In the fat cook 1 small chopped onion, ½ teaspoon salt, ⅛ teaspoon pepper, ¼ teaspoon allspice, and 2 cups tomatoes. Serve very hot over the rice.

Macaroni and its kinsman spaghetti may be used instead of rice in many of the preceding recipes, as their mild, almost neutral taste renders them capable of attractive combination with the pronounced flavor of tomato, cheese, peppers, and so forth. A very pleasing dish is

HAMBURG ROAST WITH MACARONI. — To 1 pound Hamburg steak add 1 onion and 1 green pepper, finely chopped, 1½ teaspoons salt, 1 cup soft stale bread-crumbs, 1 tablespoon Worcestershire sauce, and 1 beaten egg. Form into a roll, cover with strips of bacon, and bake in a moderately hot oven forty minutes. Place on a platter and surround with boiled macaroni. To prepare macaroni: Break in inch pieces. For ¾ cup macaroni use 2 quarts boiling water and 1 tablespoon salt. Cook twenty minutes or until macaroni is soft, drain, pour cold water over it to keep pieces from sticking together and reheat. Pour a tomato sauce over the meat and macaroni, sprinkle with ½ cup grated cheese, and garnish with parsley.

Southerners can tell us Something About Corn

When fresh corn is obtainable, it is so popular "on the cob" that recipes for other methods of serving are not in great demand. Canned corn, too, is generally eaten without much change or "dressing up." But corn as a potato substitute calls for a variety in cooking and seasonings. The following recipes with corn are highly recommended.

SCALLOPED CORN. — Cook 2 tablespoons green pepper and 2 tablespoons onion, finely chopped, in 2 tablespoons butter five minutes. Add 2 tablespoons flour, then stir in slowly 1 cup milk. Add 1 teaspoon salt, ⅛ teaspoon pepper, ¼ teaspoon mustard, and 1 cup corn. When mixture is well blended, add 1 beaten egg yolk. Pour into buttered baking-dish, cover with buttered crumbs, and bake until crumbs are browned.

CORN FRITTERS. — To 1 cup corn add ¼ cup flour, yolk of 1 egg, ½ teaspoon salt, few grains cayenne, and then fold in stiffly beaten egg white. Drop by spoonfuls into hot fat and fry till brown.

Green peppers stuffed with corn are also very good.

Corn is available, however, in other attractive forms besides the kernel. Hominy and samp, so beloved in the South, are exceedingly satisfactory sources of starch for the nourishment of the body. Samp is the corn kernel broken into comparatively large pieces; hominy is produced by finer milling.

ALABAMA HOMINY. — Add 1 cup hominy to 1½ cups boiling salted water and boil five minutes, stirring carefully, then cook over hot water in double boiler until hominy is dry. Add 1 cup milk, 3 tablespoons butter, 2 tablespoons sugar, ½ teaspoon lemon juice, and 1 well-beaten egg. Place in buttered baking-dish and bake in slow oven forty-five minutes.

HOMINY CROQUETTES. — To 3 cups cooked hominy seasoned with salt, add 1 cup thick white sauce and 1 tablespoon grated horseradish root. Mix well, shape, dip in crumbs, egg and crumbs, and fry in deep fat.

Steamed hominy may be used as a border for a roast meat, or it may be fried in butter or pork and served with a sauce.

Corn-meal, either yellow or white, can be transformed into many pleasing and nutritive dishes. Corn-meal mush, the old-fashioned "Hasty Pudding" of New England, is well worth the place of a vegetable in the dinner menu. Slices of mush, fried to a golden brown either in a greased pan or in deep fat, are delicious, especially as an accompaniment for chicken.

"Mammy's" Corn Pudding is always greeted with joy in southern homes. Cook ½ cup hominy in 2 cups boiling salted water for several hours. When well cooked, add 2 tablespoons butter, ¾ cup milk, 1 cup corn-meal sifted with 2½ teaspoons baking-powder, and the beaten yolks of 3 eggs. When mixed thoroughly fold in the stiffly beaten whites of 3 eggs. Turn into a buttered baking-dish and let bake forty minutes in a moderate oven. Serve hot with a spoon.

Other cereals are of value as a source of starch and therefore as a substitute for potatoes, but the majority of them are so hopelessly associated with breakfast that they seem out of place at any other meal. Such "goodies" as farina cakes with fruit or jelly, however, are suitable for luncheon or dinner, and can well be served without upsetting the family schedule.

[CONCLUDED ON PAGE 37]

The Veranda Its Furnishings and Decoration

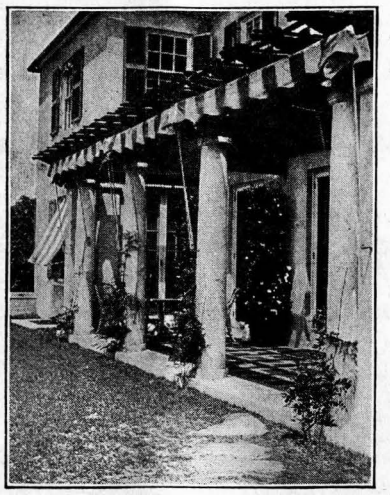
THROUGH the summer attention is centred on the out-of-door side of the house. We want the veranda, or the porch, or the piazza, — whatever we may choose to call it, comfortable and inviting. It is the place where our neighbors drop in for a little visit in the afternoon, where perhaps the young folks sit in the evening, and where a good deal of the time is spent by the whole family on Sunday. For the warm months of the year no part of the house is more important.

The first thing to think of in furnishing a veranda is its size. Curiously enough, the larger a veranda the less decoration it needs. The small porch is a much more difficult problem. Gauge the size of furniture which you use by the size of your veranda. If this is very spacious, — thirty feet long and eight or ten feet wide, for instance, large pieces will be best. If you have only a small space, a cozy "porchette," choose light, more delicately designed furniture.

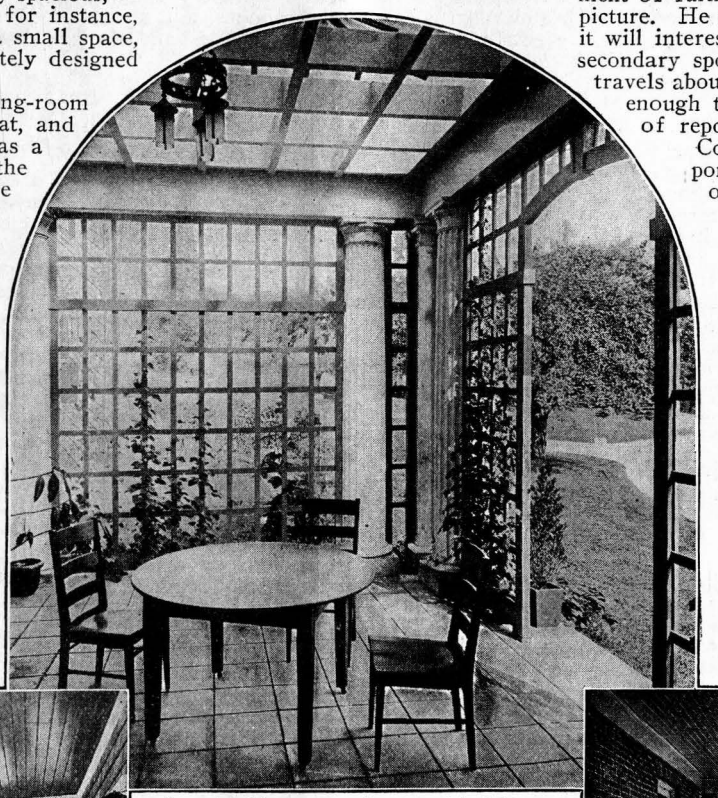
The essential pieces for the out-of-door living-room are chairs, a table, a hammock or swing seat, and some sort of low stool which can be used as a foot rest or, if need be, as a seat. A rug on the floor is almost an essential, too. It adds the necessary touch of home atmosphere. Cushions, not too many of them, are, like the rug, a factor in the effect of coziness.

An excellent way to furnish the porch, if you do not have special furniture for it, is to follow the Japanese method. They use only a few things at a time and change them often. We could apply this scheme by taking out on the porch each fine day, a new selection of chairs from indoors. Variety is the spice of housekeeping in furnishing just as much as in cooking. For cottage use there are simple and inexpensive tables and chairs that will be found comfortable.

Furniture for use where it is exposed to the weather should be carefully finished. Rustic effects are good for camps, but for dwelling-houses a more formal treatment is better. Stain and a final coat of spar varnish defy the weather.

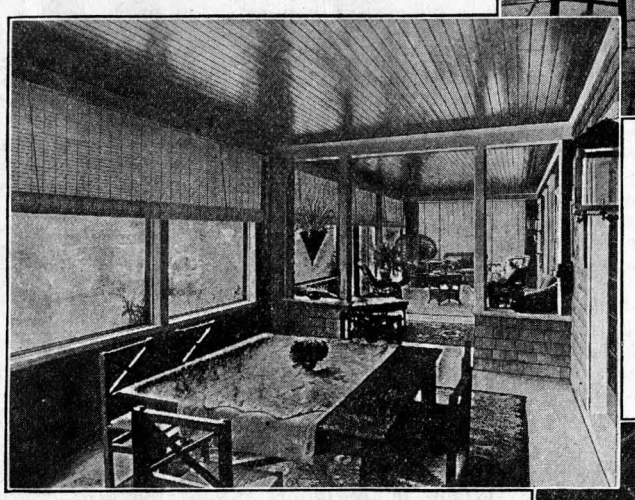


Simple awnings with smart stripes give an air to this veranda at Mt. Kisco, N. Y. Bigelow and Wadsworth, Architects.



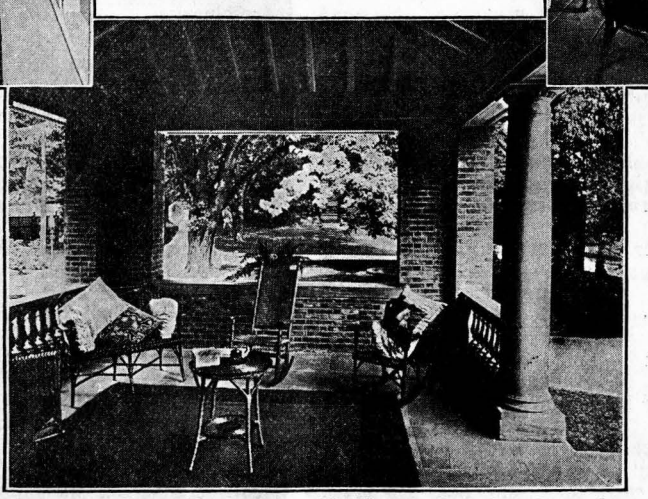
An inviting porch at Fitchburg, Mass. Architect, James Purdon. Lattice-work like this combined with simple furniture is cool and restful. A breakfast here would start the day perfectly, and supper in such a place would be a happy experience to remember.

Beth Russell will gladly answer any question you want to ask her about furnishing your porch.



This porch is literally a summer-house with several rooms. Screens and shades are both essential to its comfort.

SPECIAL furniture for the veranda is admirably illustrated by the pictures on this page. Wood, willow, and rattan are the three most desirable types. Willow pieces have much to recommend them. They are light and easily moved about. They are cool in appearance. Almost always they are beautiful in form and proportion. This is largely due to the fact that they cannot be entirely made by machinery. They are shaped by the hand of the worker. Wherever the actual touch of a skilled hand is present, beauty almost invariably follows. Willow furniture is woven in somewhat the same fashion as a basket over a foundation of wood. As the worker makes each piece some touch of his individuality creeps into the product.



This veranda at Tarrytown, N. Y., is cleverly planned to frame some lovely pictures more beautiful than any painted canvas. Architects, Peabody and Stearns.

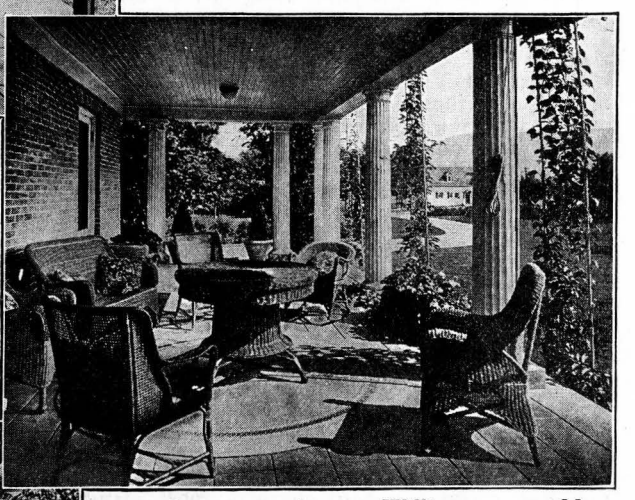
Professional Hints for the Summer Living Room

CAREFUL arrangement will do more to make the veranda attractive than any amount of expense. Thoughtless scattering of the costliest furnishings will make a barren disorderly effect which is ugly and unhome-like. Real interest and planning will make the simplest equipment really lovely.

A centre of interest is the first thing to be sure of. A table with a chair or two beside it will furnish such a centre. There are other ways to secure it. More intricate pattern in the cushions of one or two of the chairs will accomplish the desired result. If one of the pieces of furniture on the porch is distinctly larger than the rest, the centre of interest is automatically provided. The arrangement of furnishing should be made as a painter plans his picture. He puts one important spot on the canvas where it will interest and hold the eye. Around that he groups secondary spots which the eye finds attractive also, as it travels about in the space, but the central spot is powerful enough to hold the main interest and give a feeling of repose to the whole composition.

Color is important in planning for an attractive porch. There are certain colors associated in our minds with fire, — red, orange, and yellow. These, because of our mental associations, we find to look too hot. Others, like green and blue, we call cool because they remind us unconsciously of things which *feel* cool, like grass and water. The cool-looking colors are the only ones we may comfortably use in *large quantities* in summer. It is a curious fact, however, that small quantities of the hot colors make cool colors in their vicinity look cooler. This explains the success of an occasional scarlet cushion on any porch.

Porch accessories, like table-scarfs and cushions, are most successful when they are of cretonne, or else when they have a touch of hand-work about them. Crocheted chair-backs are effective when done with heavy cord or carpet warp. Bandana handkerchiefs, in the Persian patterns, make admirable cushion-covers, and usually hold their colors well.



A large porch at Williamstown, Mass. Architect, James Purdon. Note the restfulness of its simplicity.

A CONCLUDING word about the inside of the house in summer might not be out of place. It is worth the time and energy it takes to change the appearance of the house for the summer months. If you are the fortunate possessor of an attic, pack away some of your furniture in it. Take down all the pictures but one or two in each room. Banish the superfluous ornaments. Make a cretonne slip or two for the living-room and transform a familiar piece of furniture into something new and refreshing in its variety. Several clever women I know take what they call stay-at-home vacations by this simple expedient. Until you have tried it you cannot realize how much coolness and restfulness results from simplifying your rooms.

More Recipes for Dishes Served the Chicago Diet Squad

These are some of the recipes used in Dr. Robertson's experiment, when twelve people were fed at a rate of thirty-one cents a day per person Proportions given are for twelve persons, for smaller families proportions may be reduced.

Split Pea Soup

1 cup dried split peas
2½ quarts cold water
1 pint milk
½ onion
2 inch cube fat salt pork
3 tablespoons fat
2 tablespoons flour
1½ teaspoons salt
⅛ teaspoon pepper

Pick over peas and soak several hours, drain, add cold water, pork, and onion. Simmer three or four hours, or until soft, and rub through a sieve. Add to fat and flour, which has been cooked together. Also salt and pepper. Dilute with milk. The water in which a ham has been cooked may be used, in which case omit salt.

Julienne Soup

To one quart of clear brown soup stock add one-fourth cup each of carrots and turnips, cut in thin strips one and one-half inches long and previously cooked in boiling salt water. And to this add two tablespoons each of cooked peas and string beans.

Glazed Sweet Potatoes

6 sweet potatoes
4 tablespoons water
¾ cup sugar
1 tablespoon butterine

Wash and pare six medium-sized sweet potatoes. Cook them ten minutes in boiling water; cut in halves lengthwise and place in buttered pan. Make syrup by boiling the half cup of sugar and four tablespoons of water for three minutes; add the tablespoon of butter. Brush the potatoes with syrup and bake fifteen minutes, basting twice with remaining syrup.

Pumpkin Pie

1½ cups steamed and strained pumpkin
⅔ cup sugar
1 teaspoon cinnamon
½ teaspoon ginger
½ teaspoon salt
2 eggs
2 cups milk

Mix ingredients in order given, and bake in one crust.

Harvard Beets

Wash twelve small beets, cook them in boiling water until soft; remove skins and cut beets into thin slices, small cubes or fancy shapes. Mix one-half cup sugar and one-half tablespoon cornstarch; add one-half cup of vinegar and let boil five minutes. Pour this liquor over beets and let them stand on back of range one-half hour. Just before serving add one tablespoon of butter.

Cannelon of Beef

4 pounds of lean beef, cut from the round
2 tablespoons of finely chopped parsley
1 egg
1 teaspoon onion juice
2 tablespoons of melted butterine
½ teaspoon pepper
A few gratings of nutmeg

Chop meat fine and add remaining ingredients in order given. Shape in a roll and place on rack in dripping-pan, and arrange slices of fat pork over top; bake thirty minutes. Baste every five minutes with one-fourth cup of butterine, which has been melted in one cup of boiling water.

Turkish Pilaf

Wash and drain one cup of rice, cook it in two tablespoons of butterine until brown; add one and one-half cups of boiling water, and steam until water is absorbed. Then add two cups of hot stewed tomatoes and cook until rice is soft. Season with salt and pepper.

Mock Tenderloin

Pound both sides of meat, either round or flank steak. Cut in strips, season with salt and pepper, and dredge with flour. Put bacon drippings in a hot skillet and brown meat on both sides. Pour over hot water to more than cover. Cover pan and simmer until tender (about two and one-half hours).

Norwegian Pudding

½ pound prunes
2 cups cold water
1 cup sugar
1-inch piece stick cinnamon
1⅓ cups boiling water
⅓ cup corn-starch
1 tablespoon lemon juice

Pick over and wash prunes, then soak one hour in cold water and boil until soft; remove stones, obtain meat from stones and add to prunes, then add sugar, cinnamon, boiling water, and simmer ten minutes. Dilute corn-starch with enough cold water to pour easily, add to prune mixture and cook five minutes. Remove cinnamon, mold, then chill, and serve with cream.

Custard Sauce

2 cups milk
2 eggs
¼ cup sugar
⅛ teaspoon salt

Beat eggs slightly, add sugar and salt. Stir constantly, while adding gradually, hot milk. Cook in double boiler. Continue stirring until mixture thickens and a coating is formed on the spoon. Strain immediately, chill, and flavor.

Hunter's Pudding

1 cup finely chopped suet
1 cup molasses
1 cup milk
3 cups flour
1 teaspoon soda
1½ teaspoons salt
½ teaspoon cloves
½ teaspoon mace
½ teaspoon allspice
1 teaspoon cinnamon
1½ cups raisins
2 tablespoons flour

Mix and sift dry ingredients. Add molasses and milk to suet. Combine mixtures and add raisins, which have been floured. Turn into a greased mold, cover, and steam three hours.

Spaghetti Soup

2 quarts brown soup stock
1 cup spaghetti, broken fine
Onion, salt, pepper
2 cups tomatoes, stewed and strained

Cook spaghetti in stock until tender. Add tomatoes and seasoning.

Meat Pie

2½ pounds lean beef, cooked
3 cups diced potatoes
1 cup diced carrots
½ onion (small)
5 tablespoons flour
1 tablespoon chopped parsley
5 tablespoons beef drippings
4 cups stock
Salt, pepper

Pastry for Cover

2 cups flour
4 level teaspoons baking-powder
Level tablespoon lard
¾ teaspoon salt
About ¾ cup milk

Cut cooked beef into one-half-inch dice. Cook vegetables. Make sauce by browning onion in fat. Add flour and hot stock and cook well. Mix meat, vegetables, sauce, and parsley. Put mixture into pudding-dish and cover with crust rolled one-fourth inch thick. Bake fifteen to twenty minutes.

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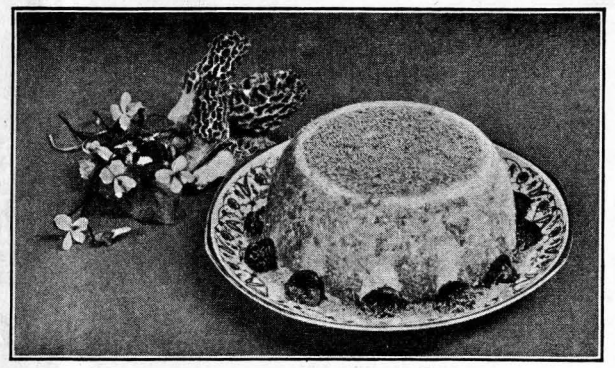
The Importance of Fragrance and Flavor of Food

By Minnie A. Emmons

THE chief value of many of our foods is entirely a matter of flavor. In beverages it is the decisive factor. None would think of buying melons as a staple article of diet; if insipid and flavorless they are practically worthless. The pronounced difference in flavor of fresh and cold storage eggs needs no comment. The pleasure of eating sweet pure butter is purely one of flavor. Candy might be termed perfumed sugar, yet we are willing to pay five to twenty times as much for the flavored product. And so examples might be multiplied, each pointing to the value of flavor.



MUSHROOM TIMBALE READY TO SERVE

There are only four recognized primary or fundamental taste sensations, — namely, sweet, bitter, salt, and acid. All other tastes are combinations of these or combinations of one or more with odor sensations or with the sensations derived from the stimulation of the so-called nerves of common sensibility. For example, pepper gives no taste sensation proper, but may be resolved into an odor sensation and a sensation due to the stimulation of the nerves of general sensibility. The flavors in fruits and the bouquet of certain beverages are due to odor sensations which we designate ordinarily as taste, since they are experienced at the time these objects are ingested. If care is taken to shut off the nasal cavities, during the act of ingestion, even imperfectly, as by holding the nose, the so-called taste disappears in large measure — easily demonstrated to one's satisfaction with a peppermint.

When highly irritating food forms a continuous part of the diet, the extremely sensitive "taste buds" on the tongue are covered for protection by a thick membranous layer. For this reason users of the cayenne peppers, tobacco, liquors, and the like derive no pleasure from simple, wholesome foods because they say, "they have no flavor." A discontinuation of such irritating substances will allow the nerves of taste to resume their normal function.

Odors as a rule are in gaseous form and briefly classified as agreeable, disagreeable, or mixed odors, depending largely upon associations connected with the article.

The fragrance is not uncommonly, in many of our foods, far more delicious and delightful than the flavor, and every precaution should be taken to retain during the cooking process these delicate aromas which are quickly disintegrated and dissipated. Foods possessed of strong flavors must be modified "with intelligence." Onions may be cooked to be almost as delicate as cream.

Certain foods served very hot or very cold are ofttimes rendered flavorless by thus destroying or locking up, as it were, the aromatic bodies. Unsanitary market conditions also will destroy flavor which cannot be restored.

To Cook Asparagus

Purchase only strictly fresh tender asparagus. Untie bunches and wash until perfectly free from sand. Remove tough lower end of stalk. Place at once in boiling water just sufficient to cover well and cook gently at the boiling-point until tender, about twenty minutes. Add salt a few minutes before cooking is finished. Thoughtful cooks who know the value of real flavor use flour sparingly in the sauce and cook with the liquid five to eight minutes before adding to the asparagus. Equal parts of cream and the liquid in which the asparagus was cooked, if not too dark in color, may be used. The asparagus may be heated with the sauce just a moment before serving.

Young Turnips in Cream

Select young tender turnips, pare and drop at once into *boiling* water. Boil until just tender; if the turnip is not too large, twenty minutes is the usual time, and the water should be evaporated to dryness. Use only sufficient to cover well and if necessary to replenish use small amount of boiling water. Add salt a few moments before turnips have finished cooking. So cooked the turnip will be found white, tender, sweet, and full of flavor, requiring only a delicate cream or butter sauce.

Cauliflower with Cheese Sauce

Remove coarse outside leaves, soak head down, in cold salted water, to drive out insects which may have found their way into the flowerlets. Rinse carefully and place in boiling water to cover. Cook until very nearly tender, add salt, and when soft, drain and serve with cheese sauce. If overcooked, cauliflower will turn pink, lose its delicate flavor, and present only a tasteless water-soaked mass of cellulose.

Flowerlets may be broken apart, arranged in a china baking-dish or individual ramekins, the sauce poured over all and placed in a hot oven until thoroughly heated.

Cheese Sauce

Materials. — One cup grated cheese, 1½ cups milk, 3 tbsp. butter, 3 tbsp. flour, salt and pepper to season.

Melt butter, add flour and blend perfectly, then add milk slowly, stirring continuously, cook three to five minutes, add cheese and seasonings and when smoothly blended, serve.

Mushroom Timbale

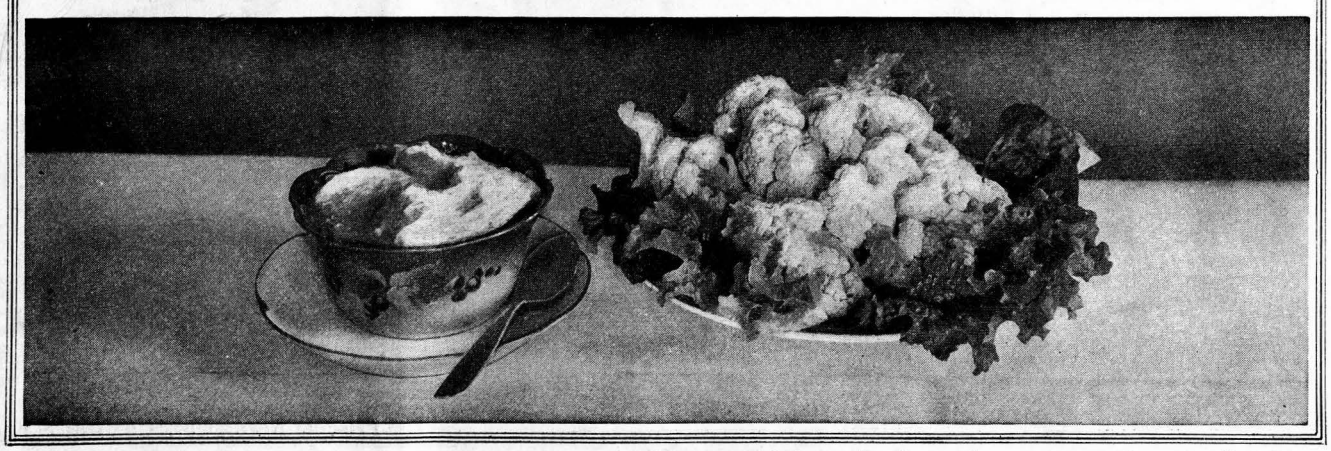
Material. — One six-ounce tin mushrooms, 1⅔ cups milk, 4 tbsp. butter, 6 tbsp. flour, ½ tsp. salt, few drops onion juice.

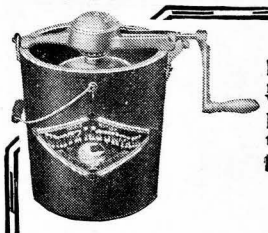
Melt butter, add flour, blend thoroughly, add milk, seasoning and liquid from can of mushrooms, then mushrooms finely cut, and cook six to eight minutes. Line buttered mold with wheat biscuit, cut in halves, or whole wheat bread, fill mold and bake in moderate oven thirty minutes.

Savory Vegetable Stew

Material. — Two cups diced potato, 1 cup finely cut cabbage, ½ cup finely cut onion, 1 tsp. salt, ¾ cup diced turnip, ¾ cup diced carrot or parsnip, 2 tbsp. butter, 2 pints of water, boiling.

Prepare vegetables and place in the boiling water, add butter, and cook just at the boiling-point forty-five minutes to one hour. Add salt a few minutes before removing stew from fire. A rich flavorful dish will result.





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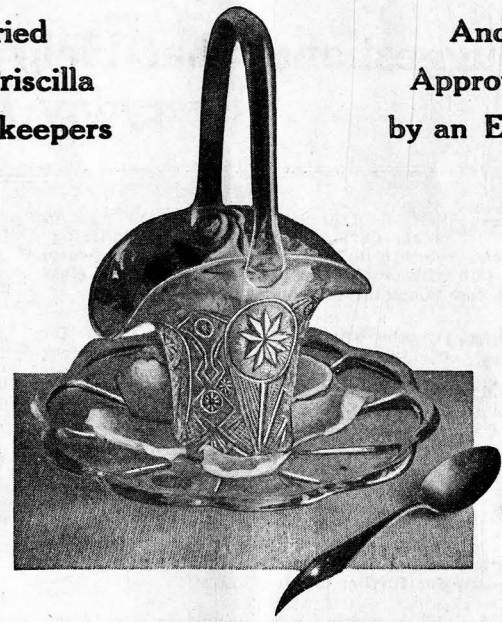
Frozen Desserts for Melting Days

Tried by Priscilla Housekeepers

And Approved by an Expert



Mint ice cream is served in a glass basket and decorated with rose leaves at the base, and a candied rose on top of the cream. The basket is of the 10-cent store variety, a unique receptacle.

Boil 1 pt. sugar and ½ pt. water until syrup threads; whip into 3 beaten egg whites; add ½ pt. spearmint leaves, chopped fine, juice of 8 lemons, and 1 qt. cream. Stir and freeze.

Spanish Chocolate

Material. — One qt. sweet milk, 1 cup granulated sugar, 4 tbsp. grated chocolate, 2 tbsp. cornstarch, 1 tsp. extract of vanilla.

Heat milk to boiling-point. Mix sugar, chocolate, and cornstarch with a little cold milk, and add to hot milk, stirring constantly until it boils. Boil until chocolate is entirely melted. Remove from stove, add vanilla and beat. When cool place in freezer until frozen. This recipe serves six people. — Mrs. E. Montgomery.

Vanilla Ice Cream

Material. — One qt. cream, 1 pt. milk, 1 egg, 1 cup granulated sugar, 1 tbsp. cornstarch, ⅓ tsp. salt, 2 tbsp. vanilla.

Scald milk and add salt; add cornstarch and sugar to egg well beaten, and stir into milk; boil ten minutes, cool, add cream and vanilla, and freeze. This quantity serves twelve people. — Henrietta Henkelman.

Strawberry Mousse

Material. — One qt. cream, 1 box berries, 1 cup sugar, 2 tbsp. cold water, 3 tbsp. hot water, ¼ box gelatine.

Wash and hull berries, sprinkle with sugar and allow to stand one hour, then wash through sieve, add gelatine, soaked two minutes in cold water and dissolved in boiling water. Set mixture into a pan of ice and water and stir until it begins to thicken, then fold in cream, whipped, put in mold, cover, pack in one part salt to three parts ice, and let stand for four hours. This quantity serves ten people. — Mrs. O. M. Stubben.

Caramel Nut Sundae

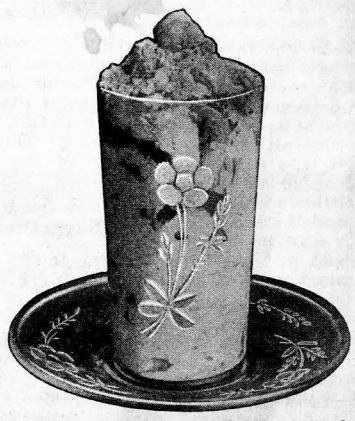
Material. — One cup brown sugar, ¾ pt. milk, 1 pt. cream, 2 eggs, ¼ lb. nut meats, ½ pt. maple syrup, 2 tsp. vanilla.

Dissolve sugar in ½ cup of milk, add eggs, well beaten, and stir all until well blended, then add cream and remaining milk, flavor and freeze. This quantity is sufficient for twelve persons. Serve with 1 tbsp. nut meats and 2 tbsp. syrup over each serving. — Mrs. S. G. Graves.

Loganberry Sherbet

To each lb. of berries add 1 pt. of water and bring to boiling-point, crush, strain through jelly-bag, squeezing well. If necessary, add water to pulp until there is 1 qt. of strained juice. Add 1 lb. sugar, let it boil up thoroughly (not more than 5 min.). Seal in fruit-jars until needed. Freeze in usual way.

This is a beautiful color and rich in flavor. Any fruit juices left over in canning season may be used in the same way, if well sweetened. One quart is sufficient to fill 8 sherbet glasses. — Mrs. L. M. Knapp.



Fruit Ice may be served in a tall glass resting on a tiny plate to match. Both are handsomely etched. Recipe: Let stoned cherries, orange sections, slices of peach, and bits of pineapple, with their juices, stand and chill in cold syrup. Add 1 quart of cream and freeze. Any preferred fruits may be substituted.

This type of sherbet-cup with silver holder and small glass plate ornamented with silver deposit always looks well. To make the orange ice cream, decorated with quarters of orange, mix the juice of 4 oranges, a little grated rind, 1 cup of sugar, and a pinch of salt. Add to 1 quart of cream and freeze.

Knox Sparkling Lemon Jelly Dessert

Soak 1 envelope Knox Sparkling Gelatine in 1 cup cold water 5 minutes and dissolve in 2 cups boiling water. Add ¾ cup sugar and stir until dissolved. Then add ½ cup lemon juice. Strain into molds first dipped in cold water and chill. Add dates, nuts, berries, oranges, bananas, fresh fruit—or canned fruit.

If fruit is added to the jelly it may be served as a salad on crisp lettuce leaves, accompanying with mayonnaise or any salad dressing.

I KNOW every woman wants distinctive *clothes* and *hats*. Every woman *should* want distinctive table dainties. By using Knox Sparkling Gelatine you can combine your own *personal* ideas with our *tested* recipes.

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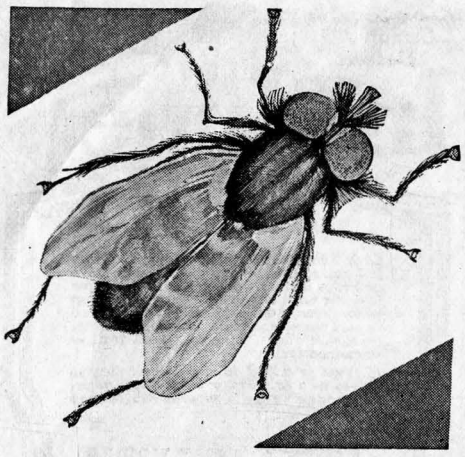

In the War On Flies

your work is only half done, unless you destroy the body.

The disease germs it carries are even more deadly on the decomposing body. No child should be allowed to touch a dead fly.

Fly poison kills more children than all other poisons combined. The only safe and sanitary way to keep your home free from flies is to catch them and embalm their germ-laden bodies with *non-poisonous* Tanglefoot.

TANGLEFOOT

Government Condemns Arsenic

The following is an extract from Supplement 29 to the Public Health Report, United States Public Health Service:

"Of other fly poisons mentioned, mention should be made, merely for a purpose of condemnation, of those composed of arsenic. Fatal cases of poisoning of children through the use of such compounds are far too frequent, and owing to the resemblance of arsenical poisoning to summer diarrhea and cholera infantum, it is believed that the cases reported do not, by any means, comprise the total. Arsenical fly-destroying devices must be rated as extremely dangerous, and should never be used, even if other measures are not at hand."

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Helps for Housekeepers

Suggestions That Help to Solve the Vexing Everyday Problems

To Sour Cream Instead of keeping a fire to sour milk or cream during cold weather, or "nursing" the churn around the fire in the living-room simply warm a radiator and put milk or cream in the fireless cooker, close the lid and in a few hours the contents will sour.—N. K.

Covered Dishes for the Pantry As one cannot always have a lid for every utensil I find it a very convenient matter to keep waxed paper and rubber bands in my cabinet, then when I wish to put a pan of stewed fruit or meat in the pantry it is a very simple matter to cover with the waxed paper and slip a rubber band around close to the top. In this manner the food is kept thoroughly clean and sanitary.—Mrs. J. E. P.

Worn Out Rubbers To prolong the usefulness of rubbers when the heels are worn out, cut out the heels, leaving an inch strap, sandal fashion. The unsightly rubbers are converted thus into neat-looking footholds, ready for further service.—L. M. B.

A Candy Help When making penuche and fudges, if one-fourth cup of syrup is added, it is much less liable to grain. I always use a little corn syrup in my creams. Peanut brittle is very much improved if a pinch of baking soda is added just before pouring out on to hot buttered tins. — W. O. H.

To Boil Cabbage Adding an onion to cabbage when boiling the same not only deadens the smell throughout the house but gives the cabbage a delicious flavor. —M. G.

Substitute for Double Boiler If you have no double boiler take two lard-pails, put water in the lower one, and your food in the upper and cook. Five-pound pails are best.—A. B.

To Keep Frosting From Sugaring To keep frosting from sugaring or getting too hard while beating, add a tablespoonful of cream or milk when needed. Often cooked frosting for cake will become hard while beating, caused from too long or too brisk boiling. It should not be boiled too fast and should be removed from the stove when it will hair as a small portion is dropped from the end of a spoon, to make it beat up moist and just right to use. However, if it has cooked too long or too fast and is inclined to harden while beating, the adding of a little cream or milk, a few drops at a time, will make it of the right consistency. In making the frosting, use one cupful of sugar to six tablespoonfuls of milk.—Mrs. J. V. R.

Cleaning Lard Buckets Washing lard buckets used to be a great dread to me until I found that this was a simple way to do the work. Heat and drain them, then rub with a handful of corn-meal, and wash with hot water and soap.—Mrs. T. O. T.

To Clean Brass A saturate solution of oxalic acid is the best thing for cleaning brass, that is put as many crystals into the water as will dissolve. Wet a soft cloth with this solution and apply to the article to be cleaned. Go over it thoroughly and then polish with a dry cloth. One application is usually sufficient to remove all discolorations.—Mrs. R. D. McM.

When Food is Burned When corn or any food material is burned enough to taste, take the pan immediately from the fire and place it into a larger pan filled with cool water. By this process the burned taste is drawn down and by keeping the water cool, in five or ten minutes no taste of the burn will remain.—F. R.

For the Girl Whose Friends Travel I have a number of friends who take long trips every year and I have learned that it is expensive to present each one with a book, a box of candy, or some such gift. During my daily reading I cut out or copy whatever I think would interest or amuse such travelers, putting all such clippings in a box. When I hear of a friend who expects to sail in a few days I get down my box and spend an evening fixing up a unique package. If one is a little ingenious she can write a letter using the clippings here and there throughout, and make a dull hour very amusing for a friend. If she prefers she may purchase a ten-cent scrap-book and paste the pictures and clippings. I find this plan praised by every one who sees it in the working, and by putting a little thought into the task some of the letters and books are truly wonderful. — I. L. S.

When a Door Sticks Rub a little paraffin on the place where the door sticks and it will shut or open easily.—ANNA.

To Prevent Raisins Dropping in Dough To prevent raisins or currants dropping to the bottom of the pan, first put in a layer of dough without them and then add the dough to which the raisins, well floured, have been mixed.—Miss. A. D.

Concerning Biscuits Make the biscuits just the same as though they were to be baked. Put them in a skillet with enough grease to keep them from burning, and cover with a lid. Turn every little while until done. I have tried this way many times and they have always been as light as though baked in the oven. — MAY.

White Felt Hats To clean white felt hats and make them look like new. Take the soft inner part of a stale loaf of white bread and rub all over the hat. It does the work perfectly and takes very little time.—KANSAS.

A Lemonade Hint If the sugar is dissolved in a little hot water and allowed to cool before putting in the lemonade it will sweeten the mixture more quickly, won't require nearly so much sugar, and it will not sink, as it so often does. — ELMER.

For Cleaning Clothing Put one teaspoonful of salt in the gasoline used for cleaning clothing and you will not have the ugly ring which so often remains after the spot. — E. G. W.

To Rest the Feet While Ironing Fold a piece of old carpet, or an old quilt several times, and stand upon it while ironing. You will be surprised how it rests the feet and limbs.—I. G. P.

Remedy for Burns To one part Epsom Salts allow sixteen parts water. Apply cloths wet in the solution to affected parts. Good for sunburn or for face bleach. — M. F.

For the Picnic When starting on picnic or camping trip be sure to take with you a bottle of four per cent. solution of iodine. It kills the effect of poisonous vines and instantly relieves all insect bites. This four per cent. solution does not even blister a child's skin. — W. A. B.

To Drive Away Flies A delightful way of ridding one's rooms or house of flies is to place large bowls of sweet peas around. You will find that flies will either escape or become intoxicated and fall, where they may be easily swept up. — W. A. B.

The Vegetable Summer Garden This is my way of eradicating beetles and lice from cucumber, pumpkin, or squash vines: When planting the seed mix one tablespoonful of strong smoking tobacco in each hill and sprinkle some on top of the ground, two or three times during the summer put a generous sprinkling on each vine. Since doing this the bugs have never troubled the vines. — GRACE.

To Prevent Mold in Young Plants Young plants seem to rot off at the ground. This may be prevented by sprinkling sulphur over the ground frequently, about once a week. — J. R. B.

To Clean White Kid Shoes Wipe shoes thoroughly with white muslin cloth. Cover shoe with regular white liquid shoe polish, used for canvas shoes; rub in circular movement with tips of fingers before dry. Place in the sun and if dried quickly shoes will look like new. — MARGARET.

For Soiled Clothes A small coffee-barrel can be made very attractive to hold the soiled clothes. Most grocers will gladly sell them to you. A barrel about two feet high and twenty inches in diameter is a convenient size. Use silkoline or cretonne to match the other draperies in the room for a covering. Line the inside plain, but the outside can be put on fuller by laying little plaits and leaving about one inch at the top for a heading. The cover can have a little frill at the edge, and a strap of the same material tacked for a handle.—R. M. D.

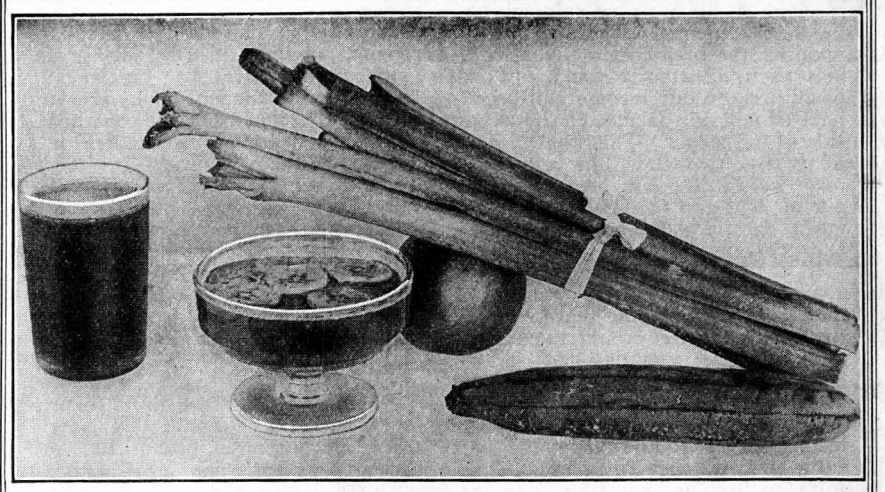
A Soup Suggestion In families where some kind of soup is required each day, it is hard to ring the changes as regard flavor and variety, and if the family is large it is no small item of the day's cooking. One housekeeper has satisfactorily solved this problem by the use of canned soups, which are excellent in flavor and can be had in a large variety. She adds one can of the prepared soup to a pot of soup stock each day. This makes a palatable nourishing course, varying according to the kind used, — tomato, vegetables, celery, asparagus, pea, mulligatawny, etc., — and requiring the minimum amount of trouble for its preparation.—Mrs. W. R. W.

PRIZES: —*To stimulate interest and bring out the best possible ideas for making housework easier, homes prettier, and families happier, we offer a prize of* $2.00 *for the best "Help" submitted each month,* $1.00 *each for the second, third, and fourth best, and* 50 *cents each for all other "Helps" published.*

Address all letters to the EDITOR *"Helps" Department. Put your name on each sheet and write on one side only. Do not send recipes or anything already accepted or published by another magazine. No contributions returned unless accompanied by self-addressed, stamped envelope.*

Different Ways of Serving Rhubarb

By Eleanor M. Jones



SPRING is here, bringing with it fresh vegetables, and among them is the old familiar rhubarb. Serve plenty of rhubarb, for our system needs this excellent spring vegetable, but serve it in many different ways.

Just plain rhubarb sauce is delicious if cooked properly, and we are very fond of it for a while, but any good thing palls upon the appetite when given as a steady diet. The sauce, to be good, should be served while fresh, not after it has stood from one day to another. Some prefer the baked rhubarb sauce because it has a stronger flavor and richer color.

Stewed or baked sauce may be varied by serving with sliced bananas. The tartness of the rhubarb, to which many object, is lessened by the addition of the bananas, and they in their turn are improved by the acid of the rhubarb. I have known persons who cared little or not at all for the sauce, but were very fond of the two together. Add slices of banana to each dish. You will find this combination a very delectable dessert, which compares favorably with other desserts that are not as inexpensive and simple to make.

Fresh rhubarb jelly has a delicious flavor and such a tempting pink color that one decides at once to give a pink luncheon and use the jelly in carrying out the color scheme. But perhaps you have tried to make rhubarb jelly without success, if you have it is because it lacks the jelly-making substance called pectin. This may readily be supplied by adding a small amount of the inner white skin of the lemon or orange, both of which contain a large amount of this substance. Another nicely flavored jelly is made of apple and rhubarb, the juice from the apple supplying the pectin.

Rhubarb Sauce

Wash and cut rhubarb in one-inch pieces. Put in a saucepan, sprinkle generously with sugar, add enough water to cover. Cook until soft. If the skins are moved from the stalks they may be tied in a bundle and cooked with the rhubarb, thus retaining as much of the pink color as possible. If rhubarb is covered with boiling water, allowed to stand for five minutes, then drained and cooked, less sugar will be required. Baked rhubarb is preferred by many. Put a layer in an earthen baking-dish, cover with sugar, and repeat until sufficient quantity has been prepared. Cover tightly and do not add water. If baked slowly for a long time it has a rich red color.

Rhubarb Punch

Rhubarb punch or tea is a most refreshing beverage and will assist in carrying out a pink color scheme. It is made in the following way: Over one cup of rhubarb, finely cut without removing the skin, pour one and one-half cups boiling water. Cover tightly and allow to steep until cold. Drain off the juice and add to it one tablespoon, each, of lemon and orange juice. Sweeten to taste with a thick syrup made by boiling together one-half cup sugar and one-fourth cup water. Serve cold.

Rhubarb Jelly

Wash and cut rhubarb in one-inch pieces but do not remove the skin. To every two cups of rhubarb add the white skin from one-quarter section of lemon or orange. Cover the rhubarb and the lemon or orange skins with cold water and allow to cook slowly until soft. Drain off the juice, and complete the process as for any jelly. Do not add more than three-fourths of a cup of sugar to every cup of juice.

Rhubarb Foam

Boil two cups of diced rhubarb in one cup of water until tender, then add three-fourths cup of sugar and one tablespoon of cornstarch, moistened with a little water; boil several minutes. Beat whites of three eggs stiff, add one-fourth teaspoon vanilla, and fold rhubarb mixture into them. Serve very cold. This is especially good with sliced bananas.

Rhubarb Pie

Mix together seven-eighths cup of sugar, two tablespoons of flour, and one egg; add this mixture to one and one-half cups of rhubarb, cut in half-inch pieces. Bake between crusts. Many prefer to scald rhubarb before using; if so prepared it loses some of its acidity and less sugar is required.

Potato Substitutes

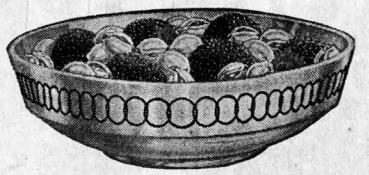
[CONCLUDED FROM PAGE 31]

FARINA CAKES. — Stir ½ cup farina into 2 cups scalded milk. Add ½ teaspoon salt, ¼ cup sugar, and cook in a double boiler half an hour, stirring to keep the mixture smooth. Add 1 beaten egg and pour into buttered pan so that mixture is about 1 inch thick. Brush over with egg and a little milk, and bake in a moderate oven until brown. Cut in squares and serve with a section of fruit or a cube of jelly on each square.

There is still another way of supplanting potatoes in the daily menu and yet supplying to the body an adequate amount of starch and cellulose. By using with meat and other protein foods the vegetables in the market which can be purchased at reasonable cost, — and fortunately with the coming of summer, greens and other healthful plants are more plentiful, — by having salads with oil or cream dressing, and by serving desserts rich in starch, the clever housewife maintains a well-balanced menu.

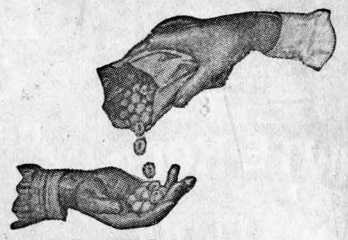
The desserts recommended for a meal where green vegetables have predominated are particularly those made with tapioca, sago, rice, and corn-starch. Tapioca can be most temptingly combined with all sorts of fruits, — with juicy oranges, rosy apples, peaches, apricots, tart rhubarb, pineapple, and so on. A velvety tapioca cream and a baked tapioca pudding covered with a golden meringue are welcome delicacies at any time.

A Day In June



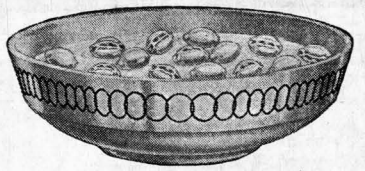
In the Morning

Puffed Grains mixed with berries. Airy, crusty morsels which taste like nut-meats puffed. They add to a fruit dish what a flaky crust adds to a shortcake.



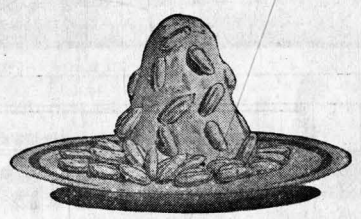
At Playtime

These nut-like dainties doused with melted butter or just salted. Better than peanuts or popcorn, and whole-grain foods such as young folks need.



At Noon

These bubbles of grain in milk. They are toasted, thin and flavory. As every food cell is exploded, they easily digest. And every atom feeds.



At Dinner

Puffed Rice on the ice cream. Like nut meats in taste, but so flimsy that they melt away like the cream. They make the dish doubly delicious.

Puffed Wheat **Puffed Rice**

and Corn Puffs

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No flour-made food compares with Puffed Grains. Don't serve it where Puffed Grains are better.

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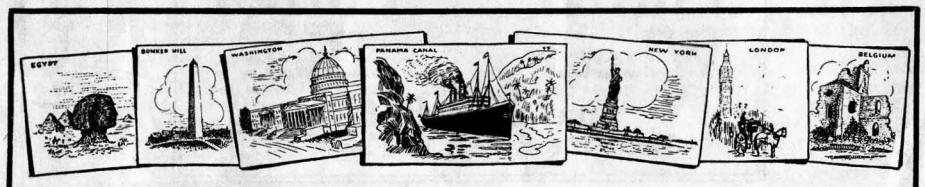

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Manager, Vacation Club

THE MODERN PRISCILLA, 85 Broad St., Boston, Mass.

Are You a Wise Buyer?

By Elisabeth Hale

DESPITE the prosperous period which we are now enjoying and the unprecedented riches pouring in upon us, the high cost of living compels us to constantly watch our expenditures or our income will be exhausted and our balance on the wrong side of the ledger. The problem most of us have to face is, how and where may we receive the best value for our money? In the final analysis this means careful planning, common sense and economy in purchasing.

As the purchasing agent of a home, a woman should always remember that the family income represents the thought, the energy, and the toil of some one who is dear to her — a husband, or father, or daughter or son, and when she exchanges the family income for home supplies each dollar in her purse should yield the best value it is possible to secure. Careful planning and common sense result in wise buying. Carelessness when expending the money which represents the toil of some one who loves her is one of the worst crimes a woman can commit against herself and her home.

In these days when life demands so much from each one of us it would be impossible for the housewife to crowd into her days all that modern life demands, if she were obliged to examine the quality and probable satisfaction of each article purchased every time she purchased it. The wise buyer knows that when she purchases a commodity, whether she receives good value or not, the money she pays does not represent the entire cost. She knows that part of the cost is the time she has spent in selecting it.

The test of wise buying is the merit of the product and the service and satisfaction derived from its use. If each time you purchased flour, or cereal, it was necessary to ascertain whether it was free from dirt or adulterant, that full weight was received and that it would give uniform satisfaction, you can readily understand how the extra time spent in choosing each article would add to the cost. These uncertain factors are eliminated when trade-marked brands which bear the manufacturer's guarantee are purchased.

The wise housewife would refuse to purchase fruit that bore evidence of decomposition, because she knows the work of discarding the defective portions would make the cost greater than if she purchased better fruit at a higher price. This same wise reasoning should apply to every product purchased for the home. Tea, coffee, cocoa, or other food products that are not trade-marked or delivered in sanitary packages, though they may cost one-third less than the trade-marked brand, are not as good value if you have to use twice the quantity or the quality is not satisfactory. Knowing this is the era of quality, the housewife should realize that the fight against substitution is a matter of personal responsibility with her; that she can be her family's Pure Food Law, their food quality censor and their protector by purchasing trade-marked merchandise which bears the name of a responsible manufacturer.

If a merchant tells you that he has to charge a higher price for the standard product, because of the advertising expense involved, and for this reason suggests a substitute, he speaks falsely. The advertising expense on every product you purchase is such a fractional part of a penny that it does not alter the selling price. Nationally advertised products are cheaper because advertising increases sales. The strength of the standard advertised product is in its quality. Standard products are identified by labels, and in purchasing them you receive full value for your money. If by accident you do not, you have the "Satisfaction or Money Back" guarantee of a responsible manufacturer. In accepting a substitute you rarely receive full value, and when dissatisfaction arises you have no redress.

Every housewife should know that standard products represent the maximum of value at the minimum of cost. The wisest course for the housekeeper is to purchase for her family the best products the market offers. The era of quality with fixed standards is a blessing as it assures the homekeeper of absolute safety when she purchases brands that are backed by responsible firms with an established reputation for fair dealing. For every established trademark there are scores of competitors who seek larger profits with inferior wares. It is plainly evident that when the housewife has before her products that are dependable it is improvident for her to accept substitutes. By adopting "brand specification" when purchasing, by refusing to accept substitutes, the housewife secures the maximum of quality at the minimum of expenditure.

A recent investigation disclosed the astounding fact that only thirty per cent. specify the brand they want in ordering. Seventy per cent. accept whatever brand the retailer chooses, which is naturally the one from which he derives the most profit. Eighty per cent. of the orders are received over the telephone, by order boys or through the mail, and as only thirty per cent. specify the brand they want, the vast majority of housewives, through their own carelessness, are victims of the substitution evil. Moreover, as they do not specify the brand they want, they contribute to the ever-increasing high cost of living, without realizing they are one of the factors which contribute to the cause they decry.

Instead of saying: "Mr. Grocer, please deliver two cans of asparagus tips; two cans of salmon; one quart of vinegar; one box of graham crackers; five pounds of sugar; one barrel of flour; two pounds of oatmeal and one quart of grape juice"; say: "Mr. Grocer, please deliver two cans of *Blue Grass* Asparagus Tips; two cans of *Red Alaska* Salmon; one quart of *Durand* Vinegar; one box of *Endicott* Graham Crackers; five pounds of *Atlantic* Sugar; one barrel of *California* Flour; two pounds of *English* Oatmeal and one quart of *Chautauqua* Grape Juice."

To the housewife who realizes the value of "brand specification" it is most annoying to have the retailer substitute an unknown brand. The retailer who substitutes habitually loses first the respect and then the patronage of the woman who knows what she wants and insists upon receiving it. If every housewife would do likewise, the substitution evil would quickly disappear, as the retailer has no desire to argue good customers into a questionable frame of mind, and he will not spend valuable time suggesting a substitute when he knows the housewife wants the brand she specifies.

Elisabeth Hale advises that to her knowledge there are no such products on the market as are mentioned in "Are You a Wise Buyer?" These names are substituted for those of nationally known products.

Teach the Child to Concentrate With a Kodak

By Elizabeth Atwood

WHEN I suggested to my sister that a small camera would greatly benefit her twelve-year-old daughter, she seemed to think I had suddenly been bereft of my wits. It did seem a strange statement, and I couldn't explain it in words as clearly as I wished. The little girl was what grandmothers call "hoity-toity." She would start at playing with dolls, drop them to make mud pies, turn to cutting out pictures, go out to pick wild flowers and end up with half painting Towser's kennel, all in a forenoon. She never seemed able to stick to one thing. In school it was the same, she would begin doing sums and drop them to look up a word in the dictionary, go from that to her geography and when class was called, couldn't do a single sum of her original arithmetic lesson.

"Millie needs to concentrate," I told her mother. "It isn't that she is weak-minded. She is clever and quick witted, but not balanced well enough to know what she wants to do. In a word, she cannot concentrate."

"And you really believe a camera would remedy that?" my sister queried, anxiously, for she was much disturbed over the situation.

"I think it will help," I declared, and so we got a kodak for Millie. Of course she was delighted. She wanted to rush right out and make pictures of everything.

"Auntie Bess is going to show you how to use it," said her mother.

"Oh, I know, you just point it and snap the button," and Millie was out-of-doors with the camera. I sat back and laughed. Millie was soon back.

"I took a picture of the house, and I turned and turned, but the number didn't come," was her complaint.

"How far were you from the house?" I asked.

"I don't know," answered Millie.

"Was the house all in the finder?"

"I — I didn't notice."

"Did you focus it properly? Did you make a time, bulb, or instantaneous exposure? Was the lens stopped down sufficiently for this bright day?"

Poor Millie stared at me perplexed.

"There, you see, Millie, if you'd paid attention instead of flying away so crazy-like—" her mother started to upbraid her, but I gave her a warning look.

"The first good picture you make, Millie, will mean that I shall buy a large, handsome leather album for your prints," I told her. "Have you read the instruction book?"

She had not. I made her sit down and study it. The camera was not loaded. I made her work the camera as she read the instructions. She would read a rule about focusing, take Mother's tape measure and measure different distances, then focus according to scale. She operated the stops, she practised with the shutter, and for two hours she was busy trying to learn about her camera.

"My goodness," exclaimed my sister, "Millie hasn't stuck to any one thing as long as that for years!"

"If you will repeat the instructions, in your own language, to-morrow morning, and demonstrate with the camera, I'll give you a dozen rolls of film," I told her. The next morning the child brought her camera and showed me how to work it, according to instructions.

Then I helped her to load it and I wrote on a slip of paper as follows:

"I want a photograph of three trees in one group. Another one of the reflection of a bridge in water. Another of this house. Another of Towser in front of his dog-house. One of birch trees against a dark background, and the sixth of the spring in the pine grove."

Millie set out bravely. When she came back she was sure she had just what I wanted. It was time to show her how to develop and print her own pictures, so we used the bathroom for a dark-room that night and I began showing her how to work. I promised her a developing-tank when she proved her ability with the camera.

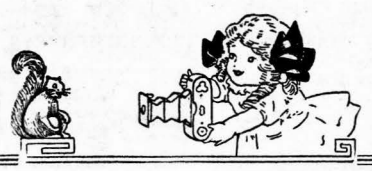
She apparently got good snap-shots of the three trees and the bridge, but forgot to turn the spool, so made both exposures on one film. The picture of the house was good as to focus, but she forgot her finder and got too close. The picture of the dog was very good, that of the birches out of focus, and the one of the spring so under-exposed as to be valueless. I made this selection purposely, so that Millie might begin to concentrate. If she had, she would have shifted her shutter from instantaneous when taking the dog, to time when taking the spring in the deep woods.

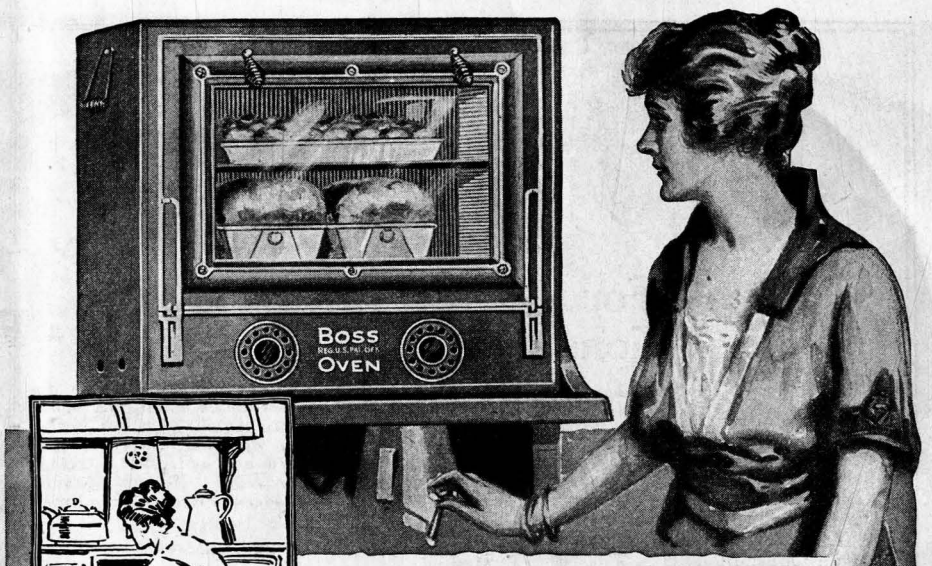
"To-morrow," I said, "you take them again." Her mother wanted to scold, but I would not allow it. Millie was a bit tearful, but I kissed her and told her to run to bed.

The next lot were every one good. Millie remembered to turn the film the instant she had taken a picture. She remembered the finder as well as the focus scale, and she remembered the time exposure and the stops. I had already bought the album and allowed her to start it with the six prints.

After that Millie learned the book of instructions almost by heart, and got other books on photography. She hunted up especially attractive bits of scenery, she studied photographic publications to learn about grouping. She learned the simple tricks of interior work, how to make portraits, how to use screens — before the summer was over, in fact, she had so far outdistanced me that I used to ask her advice about my pictures.

All unconsciously, she had learned how to concentrate. The camera did it for her. She had started out like so many others, without taking pains to learn the first rudiments, and had a rather severe jolt to her pride — a child's pride is a wonderfully big thing. The best of it was that this helped her in every way. She had learned how to apply herself.





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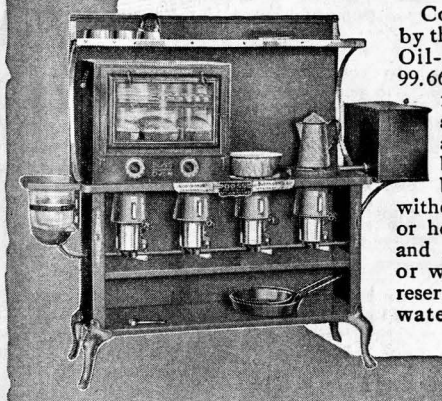

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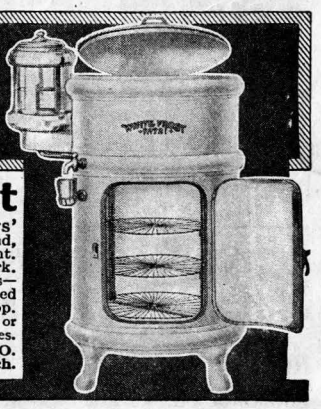

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Mother Problems

NOTE.—*Dr. Kent will be glad to answer any queries which* PRISCILLA *mothers may wish to make as to the health and well-being of their children, provided a stamped and addressed envelope is enclosed for reply. Address,* MAUDE KENT, *care Modern Priscilla, 85 Broad Street, Boston.*

Well Born and Well Matured

MAY was the babies' month; but when we stop to think that the Nation's progress marches on the feet of the children, we must admit that every month should be babies' month. Not for a day must our interest lag until every intelligent man and woman is enlisted in the work for race improvement.

For years, puppies and pigs, calves and colts have been so scientifically bred that we have blue ribbon families of animals, with individuals of great value. Poultry and plants have also been improved and developed to an almost incredible perfection. It is time that eugenics and euthenics should be earnestly studied in their relation to human, as well as to the lower animals.

You have heard of kennel registries, and registries of blooded animals. But do you know that there is a Eugenics Registry for people, by way of placing them in the true and only aristocracy, not of blue blood, but of red blood — an aristocracy of health?

In 1914, at the First Race Betterment Conference, a Eugenics Registry was suggested and it has since been organized. The board includes Dr. David Starr Jordan, Prof. Irving Fisher, C. B. Davenport, Luther Burbank, and other noted men who are interested in educational, industrial, and race betterment. Professor O. C. Glaser, University of Michigan, Ann Arbor, Michigan, is the Eugenics Registry Secretary. The conditions of registration are as follows:

CLASS "A"

In this class will be included only those persons who are examples of the highest degree of physical fitness; who possess practically perfect health; are symmetrically and fully developed; who show evidence of superior mental abilities; whose physical history is devoid of clearly inheritable taint of an undesirable sort, etc. This is the Advanced Eugenics Registry.

CLASS "B"

In this class will be placed those who are by nature physically fit, equal to the average in mental and physical ability and free from disease, even though the family history of health and mentality may not be absolutely clear. Members of this group are eligible to Eugenic Registry. Children of whom both parents are registered will be admitted to registry, and if personal traits warrant, to advanced registry.

In a few years it will be a matter of pride to be able to say, "I am in the Eugenic Registry," and for a child to have a certificate showing that his name is in the Advanced Eugenic Registry will be the highest mark of physical and mental perfection. Register now, and register your children if you are eligible. Do not wait until you regretfully wish that you had taken the step years before.

I shall be glad to correspond with any one who is interested in the Registry.

Mother's Mark

THERE are three kinds of "mother's marks." Raised brown spots, known as moles; brown spots producing hair; and tumors composed of enlarged blood vessels — these are the "port wine" or the true mother's marks. However, they are not caused by prenatal influences as has commonly been supposed. Their origin is obscure. Electrolysis and carbon dioxide ice are efficient methods of removing these blemishes. Carbon dioxide ice is the best means, but can only be applied by a physician who has the proper apparatus or in a hospital.

Bed Wetting

BED wetting is caused by an irritable condition of the bladder or of the controlling nerve centres.

For this trouble a great variety of remedies have been tried, most of which are worthless. The most effective plan is to restrain the child from eating or drinking for three or four hours before retiring. Meat-eating encourages the habit. Whipping or scolding children will only increase the nervousness and the bladder irritability.

A short, hot sitz bath at bedtime is often very beneficial. Sometimes a cool bath with a dash of cold water upon the lower part of the spine is helpful for older children. Raising the foot of the bed eight or ten inches is another possible remedy.

Wearing a moist towel, covered by a dry bandage, about the lower part of the bowels at night is a useful measure.

In cases where the child is sufficiently old to appreciate mental influence, he should be encouraged to try to overcome the habit. The difficulty usually disappears with the development of the child. Usually all a mother can do is to wait patiently, and use the simple helps suggested. Medicines are absolutely useless and may be very injurious.

Diet for Child of Two Years

FRESH fruits, stewed fruits (not very sweet), purees of vegetables, and cereal foods are suited to the small child's wants. With the addition of milk and cream all his nutritive needs are supplied. Shredded wheat, cream of wheat, the flaked and puffed cereals should be given him daily, varying the kind so that he will have an appetite for each when it is served.

Too much sugar is injurious; it will irritate the lining of the stomach. The ideal sugar is that found in the natural fresh fruits. Honey in small amounts is an excellent sweet, but should be given only occasionally. White of egg or the whole fresh egg beaten in fruit juice is most nourishing and satisfying.

Three to six ounces of water should be given a two-year-old child several times a day between meals.

The Baby's Bath

BABIES should not be given very cold baths. Water at 90° Fahrenheit is cold enough for a young baby. The temperature of an infant's bath should at first be about 100° Fahrenheit, since to his sensitive, velvety skin even this temperature will seem cool; it should be lowered one or more degrees at its conclusion. The general bath temperature should be gradually lowered from week to week until, when the child is six months old, water of 95° to 90° Fahrenheit in winter, and 85° Fahrenheit in summer may be employed. With most children under four years it is well to begin the bath at about the temperature of the body, if a tub bath is used, cooling to 85°.

Lime Water in Milk

SOME PRISCILLA mothers (judging from letters) think that lime water used in cow's milk is good for babies and will prevent rickets. They think the baby will get needed lime from the lime water. The fact is, milk itself contains more lime than the lime water. In a pint of milk there are about twenty-six (26) grains of lime, and in a pint of lime water only twenty grains. The lime of the milk is organized lime — organic lime, ready for assimilation, whereas the lime in lime water is dead lime, or mineral lime, very little of which can be used in the body. The only use of lime water is to dilute the milk for the baby, and that is better done by the use of pure, boiled water.

Maude Kent M D

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Taking Care of the Complexion After the Motor Ride

A type of veil which is very injurious to the eyes

THE lovely spring weather and the motor-car make an irresistible combination to tempt one out-of-doors at this time of year. But automobile tours or even constant riding about town are very hard on the complexion. Many women wear veils when going on a trip of any length. But there is really no need for a veil if the face is cleansed properly after each ride, and even the woman who habitually wears a veil will do well not to neglect this cleansing process.

The Cold Cream Treatment

Water is not used for this face bath, but a standard brand of cold cream that is especially cleansing and healing to the skin. Wash the hands carefully with soap and water, but do not put any water on the face. Lightly rub in the cold cream with the tips of the fingers, wipe the skin with a soft piece of old linen, and a surprising amount of dirt will come off. Rub on a little more cold cream and wipe it off as before, and continue until no dirt shows on the rag. This may sound complicated, but in reality it can be done in a few minutes. A dust of talcum powder should now be put on to take off any shine caused by the cold cream, using a lamb's-wool pad or a small piece of absorbent cotton. The skin should now feel fresh, cool, and rested and any slight burn or chapping caused by the wind or sun will, unless it is exceptionally severe, be completely hidden by the talcum powder, and so soothed by the cold cream that it will be entirely cured in a few hours.

When going on any long or particularly dusty trip it is a good idea to give the complexion a cold cream protection before the ride. Rub a little cream over the face and wipe it off, and put on the powder exactly as described for the after-the-ride face bath. This will keep all the dirt out of the pores, but as there will be a coating of dust on the top of it, give the face the after-the-ride cold cream rub on returning.

Taking Care of the Skin at Night

This should be followed at night just before retiring with a real face bath of warm water and cold cream soap. Use a complexion brush or a wash-cloth of Turkish toweling. Dip this in the water and then rub it on the cake of soap and go all over the face very thoroughly, not rubbing hard enough to make the skin sting, but searching out any crack or cranny where dust could possibly lurk. Go over the face several times in this way and then rinse carefully in several waters and dash cold water on the skin to brace the muscles. In hot weather it is an excellent plan to rub the cheeks with a small piece of ice, as the water in the pitcher or running from the faucet is not nearly cold enough to produce the necessary reaction that acts as a tonic.

Then, when the face is warm again, just before stepping into bed, rub a little of the same cleansing cold cream you used after the ride, just under and at the corners of the eyes, rubbing it in with the tips of the fingers, starting at the nose and rubbing outward across the temple. But be very gentle, for the skin is very delicate here. This is to ward off those unbecoming lines and "crow's feet" that are so apt to come in the face of all those who ride or motor a good deal. And if there are any other parts of the face that show wrinkles, massage gently across each wrinkle in an upward direction. Then take a soft piece of old linen and wipe all the cream from the face before getting into bed. In the morning wash the face in cold water and dry it carefully, but be careful always to wipe the face in an upward direction. Never rub down, as this in time causes the cheeks to sag and makes unbecoming wrinkles.

A Skin Tonic also Desirable

It is a good plan for all women motorists over thirty to use a simple skin tonic as well as the cold cream. One of the best is made of alcohol and benzoin. Have the druggist mix one-fourth of the simple tincture of benzoin with three-fourths of pure alcohol. For example one ounce of the benzoin mixed with three ounces of alcohol will make a bottle full, large enough to last a long time. Pour a little on a clean piece of absorbent cotton and swab this over the face. It will dry very quickly and will keep the skin firm and in good condition.

Women motorists who live in very dry, dusty climates need to take especial care of the complexion, for, as everybody knows, such altitude is much harder on the skin than the moist weather prevalent at sea level. Great care should be used to see that the water for bathing is soft, and if it is at all hard it must never touch the face unless a pinch of borax is put in every bowlful to soften it. When the face is weather-beaten, or the skin is very dry, cold cream should always be employed after each face bath, rubbing it lightly into the skin and then rubbing it off with a soft cloth. A dust of talcum powder will take away all shine and serve to protect the skin and keep it soft and young-looking. Under no circumstances should strong soap be applied to the face, as it removes the natural oil and dries the skin. Soap of any kind is injurious if used directly after the face has been exposed to the elements.

To Look Your Best On All Occasions

enlist the aid of D. & R. Perfect Cold Cream. The way to distinction in social circles is made easier by an attractive personal appearance—success in good looks is more than half attained when skin and complexion reflect health, youth, color, and perfect beauty. Your skin needs this perfect cleansing and beautifying cold cream if you are to realize your maximum attractiveness, if you are to experience skin health and complexion triumph, if you are to insure for later years your greatest charm of today.

Daggett & Ramsdell's PERFECT COLD CREAM

"The Kind That Keeps"

improves the skin, adds to its beauty, retards the appearance of lines and wrinkles. For more than twenty-five years it has advanced the cause of good looks among women, aided thousands to be naturally beautiful and to keep for maturity the comeliness of youthful days. Depend upon D. & R. Perfect Cold Cream. Use it to cleanse and refresh the skin after shopping, motoring, golfing, or a busy day at home, at night to keep the hands soft and smooth for fancywork.

TWO SAMPLES FREE

if you send your name and address. One of D. & R. Perfect Cold Cream that you may try before you buy. One of D. & R. Poudre Amourette, a new and exquisite face powder with a charm all its own—a worthy companion of Perfect Cold Cream.

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They may be dangerous. Flesh, White, Pink or Cream, 50c, a box of druggists or by mail. Over two million boxes sold annually. *Send 10c. for a sample box.*

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is a safe aid to a soft, clear, healthy skin. Used as a massage it overcomes dryness and the tendency to wrinkle. Also takes the sting and soreness out of wind, tan and sun burn. Send for testimonials. Use **Malvina Lotion and Ichthyol Soap** with **Malvina Cream** to improve your complexion.

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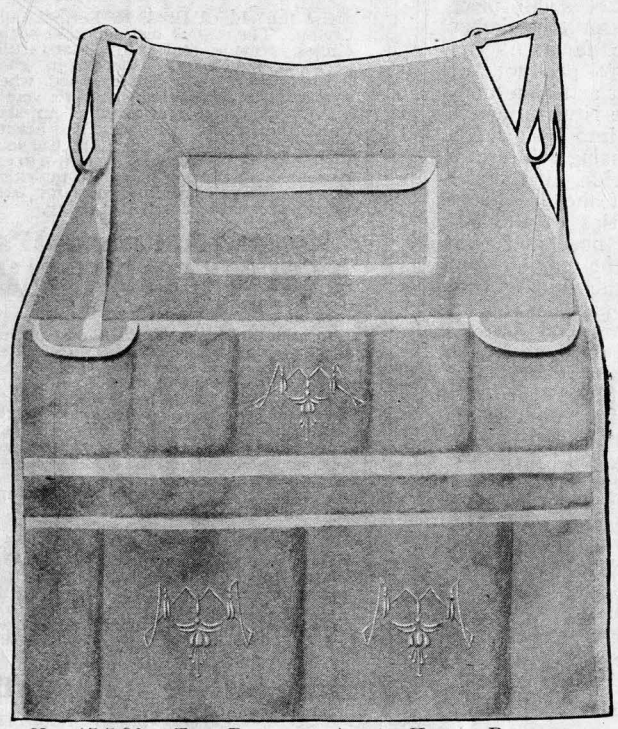
No. 13-11-88. BOOTEES. Design stamped on white linen, 35 cents. White cotton for working, 6 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 10 cents.



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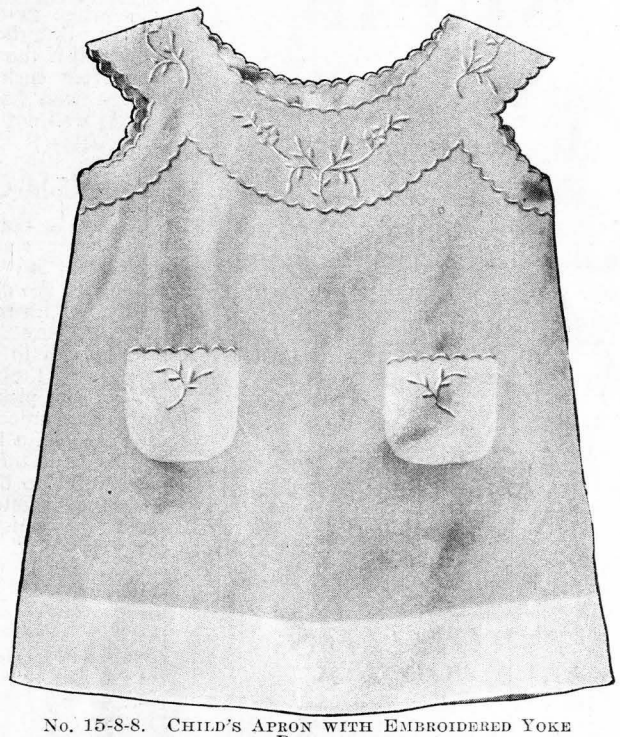
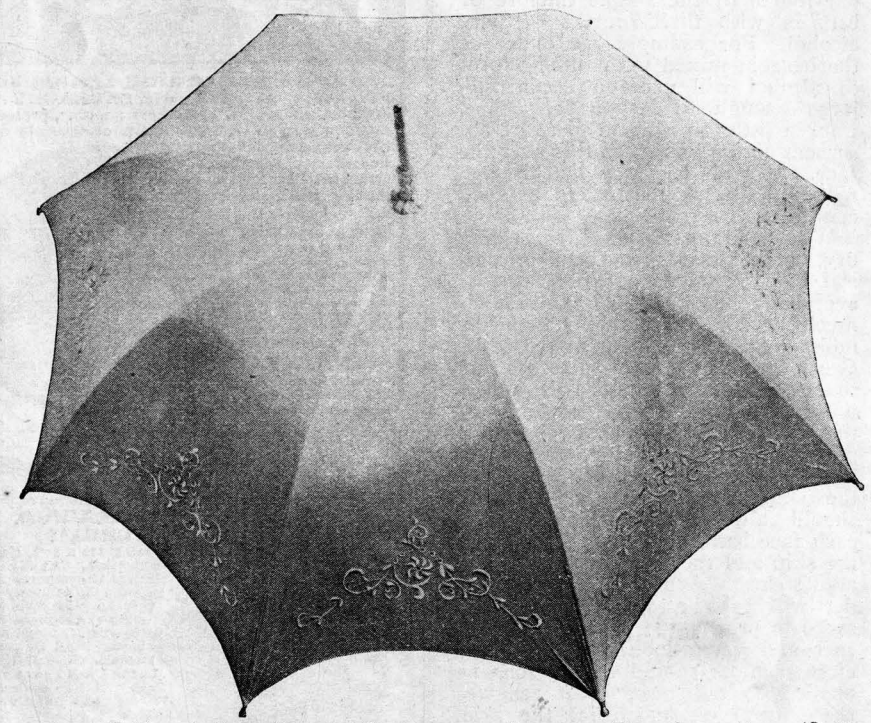


No. 15-8-8. CHILD'S APRON WITH EMBROIDERED YOKE AND POCKETS



No. 13-5-20. A VERY SIMPLY EMBROIDERED PARASOL. Transfer pattern (8 sections), 15 cents. Perforated stamping pattern (1 section), 20 cents. Eight sections stamped on heavy white linen, $2.25. Cotton for working, 20 cents extra.

We will mount a parasol with either a plain or carved handle for $3.25. (Frame and delivery charges included in price.) Remember when ordering to state which handle you desire.

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No. 16-11-71. ROMPERS. *Sizes, 6 months, 1 and 2 year.* Design stamped on ready-made rompers of blue and white checked gingham, 65 cents. Cotton for working, 3 cents extra; silk for working, 10 cents extra.

No. 16-11-71. ROMPERS

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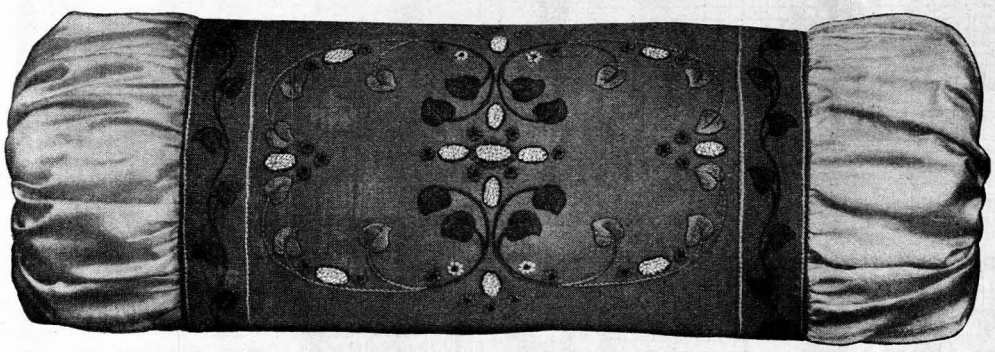
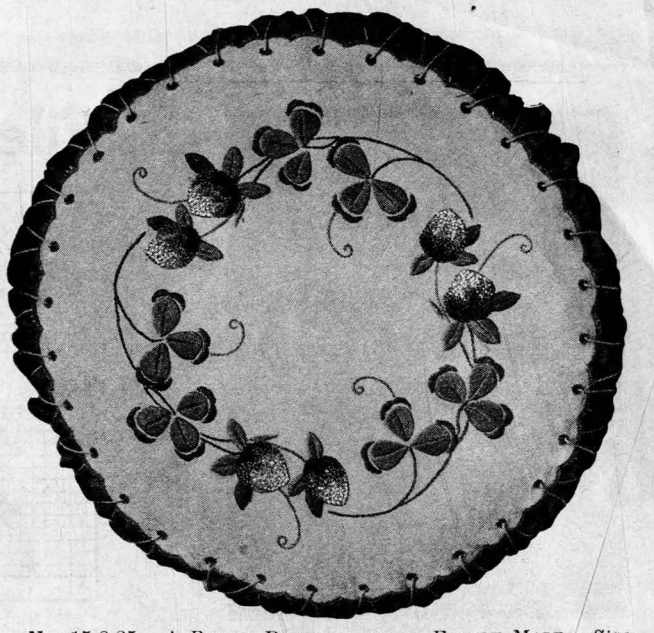
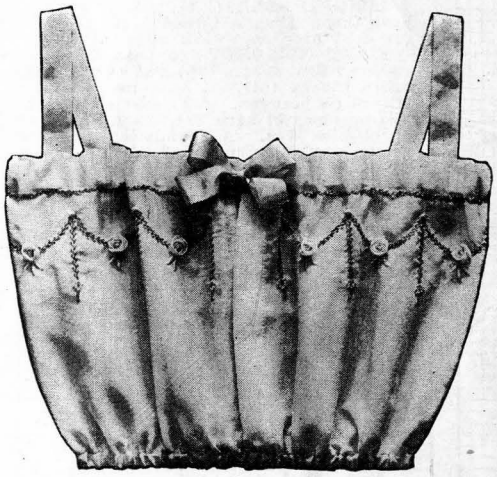


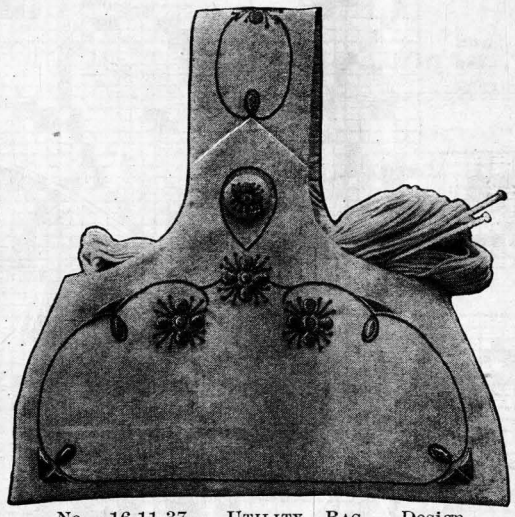
No. 15-8-28. THE BOLSTER PILLOW IS RAPIDLY GAINING IN FAVOR. *Length when finished,* 24 *inches.* Design stamped on green linen, 50 cents. Silk for working, 85 cents extra; cotton for working, 40 cents extra. Tan soisette for ends, 25 cents. Perforated stamping pattern, 35 cents. Transfer pattern, 15 cents.



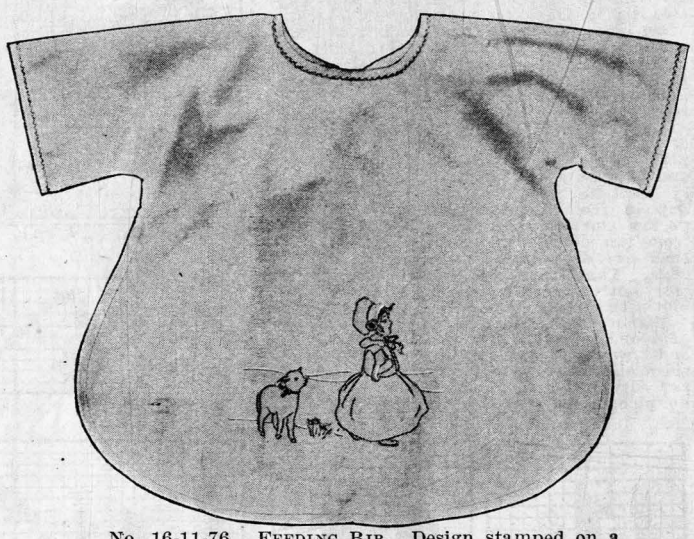
No. 15-8-25. A ROUND PILLOW THAT IS EASILY MADE. *Size,* 18-*inch.* Design stamped on tan Ramie linen, top and back, 85 cents. Silk for working, $1.30 extra; cotton for working, 55 cents extra. Perforated stamping pattern, 45 cents. Transfer pattern, two parts, 20 cents.



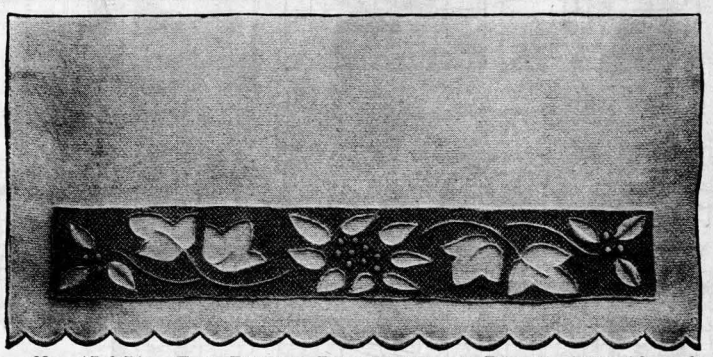
No. 16-12-12. CAMISOLE OF CRÊPE DE CHINE. Design stamped on white crêpe de Chine, $1.25. Silk for working, 10 cents extra. Pink silk roses (six), 25 cents. Perforated stamping pattern, 30 cents.



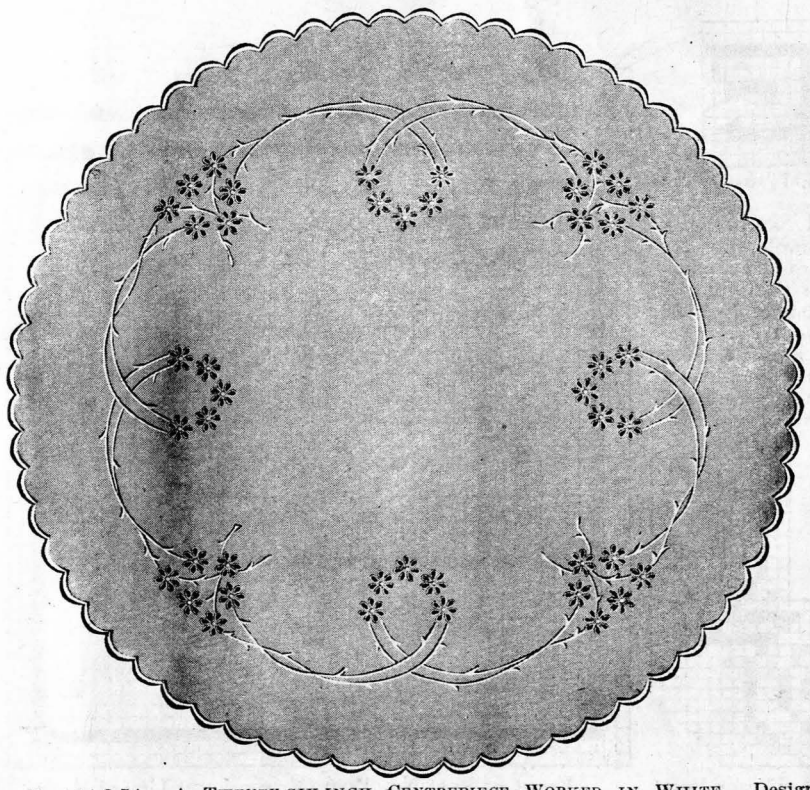
No. 16-11-37. UTILITY BAG. Design stamped on tan linen, and green soisette, not stamped, for lining, 85 cents. Cotton for working, 20 cents extra; silk for working, 45 cents extra. Perforated stamping pattern, 40 cents. No transfer pattern.



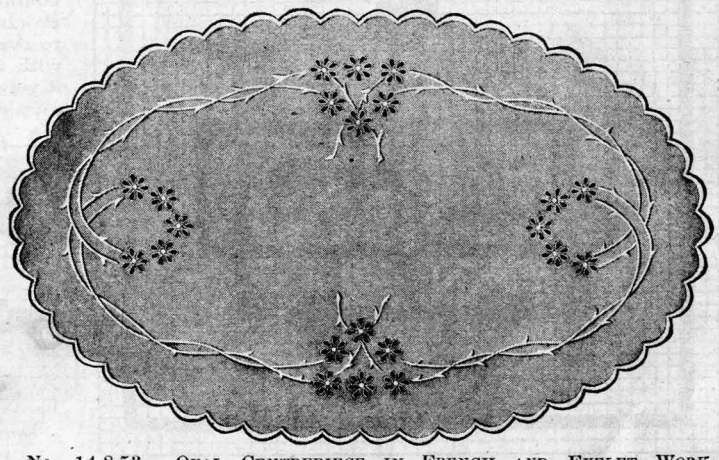
No. 16-11-76. FEEDING BIB. Design stamped on a ready-made bib of white cloth bound with pink, 50 cents. Cotton for working, 3 cents extra; silk for working, 15 cents extra.



No. 15-6-51. THE DARNED BACKGROUND IS BLUE. *Size,* 16 x 24 *inches.* Design stamped on fine linen huckaback, 60 cents. Silk for working, 45 cents extra; cotton for working, 15 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 10 cents.



No. 14-8-54. A TWENTY-SIX-INCH CENTREPIECE WORKED IN WHITE. Design stamped on white linen, $1.00. Cotton for working, 21 cents. Perforated stamping pattern, 45 cents. Transfer pattern, 15 cents.



No. 14-8-53. OVAL CENTREPIECE IN FRENCH AND EYELET WORK. *Size,* 22 x 14 *inches.* Design stamped on white linen, 55 cents. Cotton for working, 14 cents extra. Perforated stamping pattern, 35 cents. Transfer pattern, 15 cents.

Filet Crochet Patterns

No. 17-6-66. Small Bag Topped with Ribbon, see Pattern Below.

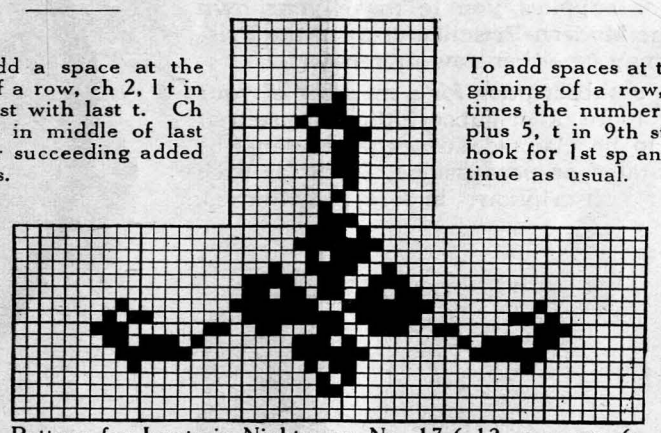
By G. M. and G. M. Dresser

BAG No. 17-6-67. Start with 153 ch (49 sp). Join t's at each side of opening on front for pocket, with 74 ch. When space at top of pattern is reached, work a row of groups of 3 l t with 1 ch between, then a second row alternating the groups with those below, to form beadings for two twisted cords. Finish following pattern for back and front.

Working into back loops on upper edge of pocket opening crochet a piece of plain open filet, same width as opening and 12 rows deep. Sew this down on back of front to form the pocket, and start flap in front loops of same row where pocket started. Follow pattern for flap from top down, leaving a stitch out on each side of middle of row next to lower edge. This forms a buttonhole. A small lace button is attached to single solid block on front.

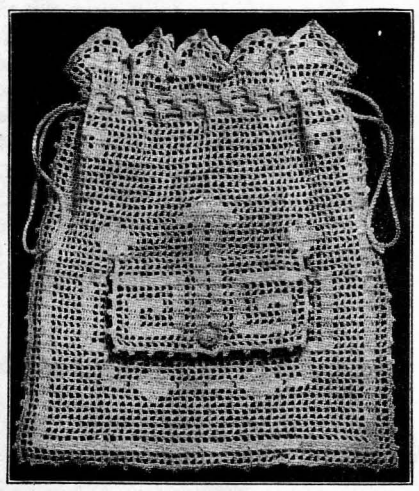
Finish edge of pocket flap with a row of d and picots as illustrated. Sew back and front of bag together, and finish sides and lower edge like pocket flap, upper edge is finished with a row of t and no picots.

To add a space at the end of a row, ch 2, l t in same st with last t. Ch 2, l t in middle of last l t for succeeding added spaces.



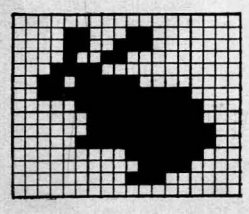
To add spaces at the beginning of a row, ch 3 times the number of sp plus 5, t in 9th st from hook for 1st sp and continue as usual.

Pattern for Insets in Nightgown No. 17-6-12, see page 6. Start with 156 ch (50 sp). Use No. 100 crochet cotton and crochet 9 meshes to an inch.

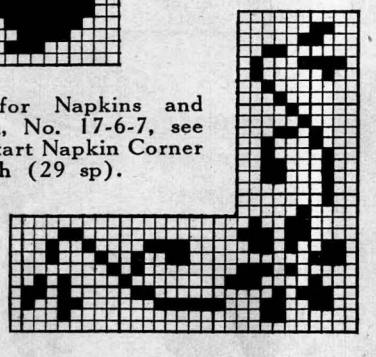


No. 17-6-67. The Pocket Makes this Bag Interesting, see Pattern Below.

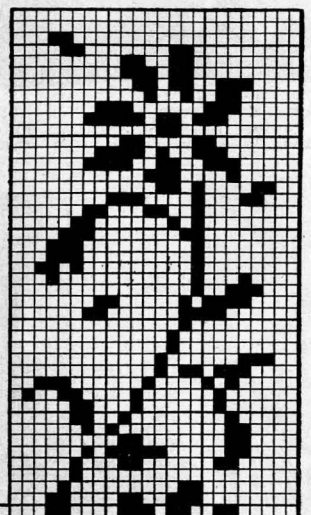
By Hattie M. Loring

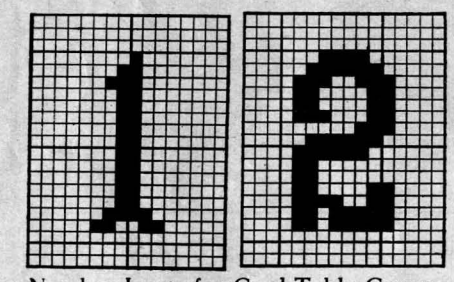


Repeating Pattern for Towel Border No. 17-6-31, page 9. Start with 51 ch (15 sp).

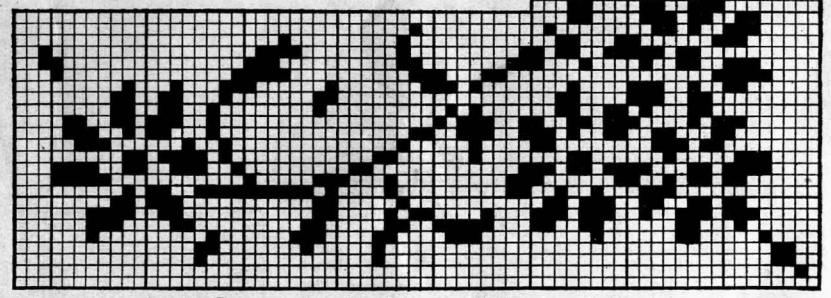


Patterns for Napkins and Tea Cloth, No. 17-6-7, see page 5. Start Napkin Corner with 93 ch (29 sp).

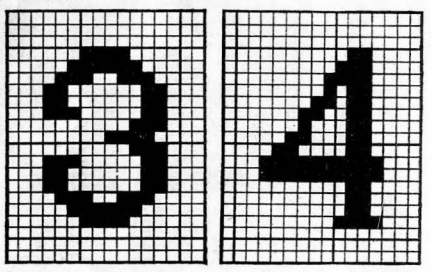




Number Insets for Card-Table Covers, No. 17-6-9, shown on page 5.



Start Corner for Cloth with 207 ch (67 sp).



Start Number Insets with 54 ch (16 sp). Meshes run 8 to the inch.

CHAIN (ch). Make slip knot on hook, draw thread through loop, continue drawing through loops as made.

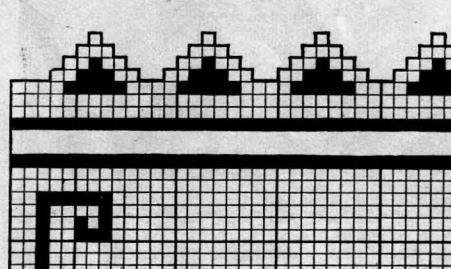
SLIP STITCH (sl st). Hook through at st indicated; draw thread through work and loop on hook at same time.

DOUBLE (d). Hook through work, thread over, draw through, making two loops on hook, over and draw through both.

TREBLE (t). Thread over, hook through work, over and draw through, giving 3 sts on hook, (over and draw through two) twice.

LONG TREBLE (l t). Over 3 times, hook through work, thread over and draw through, over and work off by twos.

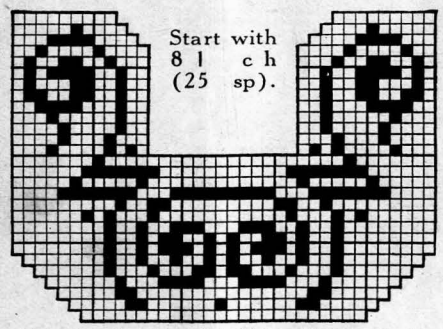
FILET CROCHET consists of open meshes called spaces (sp) and solid meshes called blocks (bl). A sp consists of 2 t with 2 ch between. A bl consists of 4 t; two or more bl have 3 times the number of bl plus 1 t. A foundation ch must be 3 times the number of meshes in 1st row plus 6 ch when starting with a sp, or plus 3 ch when starting with a bl; t in 9th st from hook for 1st sp, or 4th st from hook for 1st t of 1st bl. Ch 5 to turn and form sp in succeeding rows.



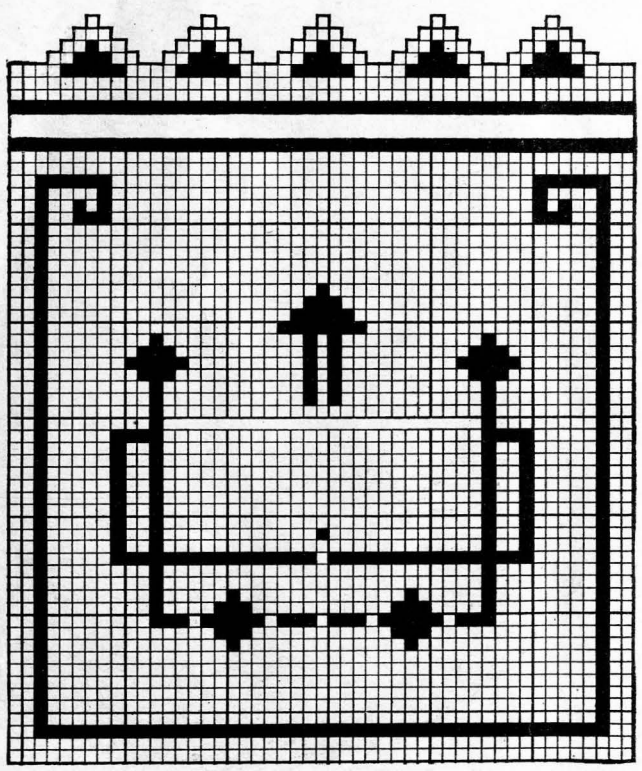
Back of Bag, No. 17-6-67, shown at Upper Right

Pocket Flap for No. 17-6-67

The size of thread and hook governs the size of a completed piece of filet crochet and should be carefully considered before the work is commenced. For instance, No. 70 crochet cotton runs about 8 meshes to the inch if a No. 12 hook is used; with coarser hook and same thread it would be impossible to make same number of meshes to the inch.



Pattern for No. 17-6-66, Upper Left



Front of Bag, No. 17-6-67, shown at Upper Right

"Across the Continent" with Cleo Ridgely, famous film star. Scene at the desert water hole.

Insure Your Complexion with Ingram's Milkweed Cream

I am very fair and yet after having ridden through rain, cold and excessive heat, my skin is in just the same condition as when I started, although my husband is so sunburned and tanned that he would be taken for a Mexican.

Leaving New York I tried many things to guard against the elements and protect my skin to some degree at least, but not until I started the use of Ingram's Milkweed Cream did I find the proper article.

My complexion and skin are in perfect condition—due wholly to Ingram's Milkweed Cream. And I can find nothing better than your Face Powder and Rouge.

Sincerely,

Cleo Ridgely

Cleo Ridgely and her husband, famous in moving pictures, rode from New York to San Francisco on horseback. Thruout the journey, all were amazed at her fresh complexion and soft skin under exposure to such severe weather trials.

Fair women who despair of protecting their complexions against the ravages of outdoor life will be greatly interested in her letter, written to Frederick F. Ingram Co. while on the trip, and reproduced on the left.

Let Ingram's Milkweed Cream insure ***your*** complexion. It brings a charming sense of freshness to the skin and keeps it soft, smooth and clear, and free of blemishes.

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Ingram's Milkweed Cream is a time-proven preparation. 1917 marks its thirty-second year. It is more than a "face cream" of the ordinary sort. It is a skin-health cream. There is no substitute for it. Ask for it by its full name.

Buy it in either size, 50c or $1.00

Ingram's Velvcola Souveraine Face Powder

A complexion powder especially distinguished by the fact that ***it stays on.*** Furthermore, a powder of unexcelled delicacy of texture and refinement of perfume. Four tints—White, Pink, Flesh and Brunette—50c.

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